



THE UNIVERSITY *of* EDINBURGH

This thesis has been submitted in fulfilment of the requirements for a postgraduate degree (e.g. PhD, MPhil, DClinPsychol) at the University of Edinburgh. Please note the following terms and conditions of use:

- This work is protected by copyright and other intellectual property rights, which are retained by the thesis author, unless otherwise stated.
- A copy can be downloaded for personal non-commercial research or study, without prior permission or charge.
- This thesis cannot be reproduced or quoted extensively from without first obtaining permission in writing from the author.
- The content must not be changed in any way or sold commercially in any format or medium without the formal permission of the author.
- When referring to this work, full bibliographic details including the author, title, awarding institution and date of the thesis must be given.

**Arts evaluation and the transformative power of the arts:
A visual ethnography of transformative learning in a collaborative
community (arts) film**

Claire Wright

PhD
The University of Edinburgh
2013

ABSTRACT

Arts organisations in receipt of public funding should seek to understand the impact of their work, for a variety of reasons. Contemporary outcome-based arts evaluation practice dichotomises impact as intrinsic or instrumental with the latter perspective defining what counts. However, a widely held belief in the transformative power of the arts is apparent in both arts policy and practice. It therefore follows that if evaluation is fundamentally about discerning value then arts evaluation should recognise transformation as core.

I contend that visually-based research methods offer alternative ways of seeing and knowing from the methods that dominate arts evaluation practice. As a result, I consider how these methods might help to identify what is transformative within the context of a community arts project. To explore how evaluation can better reflect the transformative power of the arts, I ask three research questions. Firstly, can participants' experience be theorised and understood as transformative arts-based learning? Secondly, to what extent can participants' experience of a community arts project be understood through visually-based research methods? Thirdly, what are the implications for existing practices of arts evaluation?

I explore these questions in relation to a single participatory arts project. *The Happy Lands*, funded (primarily) by Creative Scotland, brought together communities across Fife with a professional film crew to create a feature length film based on local stories of mining culture. Employing visual ethnography my research methods included image-elicited interviews with 19 participants over a 20 month period, participant observation during the making of the film, and documentary research.

The theoretical contribution I make extends Morgan's (2010) conception of the transformative potential of travel to the transformative power of the arts, which I define in terms of inspiration, interconnection and insight. I propose a conceptual framework that views the experience of 'sameness' (interconnection) and 'Otherness' (inspiration) as conducive to the possibility of voice (insight). The interaction of self, other and artwork in the context of the participatory (community) arts project leads to the creation of shared identity (identities) and a sense of belonging manifest in the symbolic status of objects and behaviour ('spirit of place') associated with the arts project.

Visual research methods, combining subjective meaning-making and objective (representational) qualities, offer opportunities to understand and (re)present participants' experience. I advance a methodological contribution that suggests image elicitation offers an epistemologically appropriate approach to understanding participant experiences of an inherently visual project.

The identification of sense of place and spirit of place can be viewed as indicative of a transformative environment. I contend that the creation of an outcome acknowledging the transformative

environment of the arts project would respond to the needs of government but also the beliefs of arts educators effectively redressing the balance of instrumental versus intrinsic worth. Moreover, the subjective and objective possibilities afforded by visually-based research methods would enable the latter to speak creatively, in language(s) reflecting their values. As a result my findings are offered as one possible version of a humanities-inspired approach to arts evaluation (Belfiore and Bennett, 2010b).

DECLARATION

In compliance with the regulations of the University of Edinburgh, I certify that this work has not been submitted for any other degree or professional qualification and that the author of this study is the undersigned.

Claire Wright

ACKNOWLEDGEMENTS

Though a number of people deserve special thanks I am immensely grateful to all those who have supported, informed and critiqued my research over the last three years.

My greatest appreciation goes to my research participants and the wider community of Happy Landers for sharing their hopes, dreams and experiences with me. I owe a great deal to Robert Rae and Helen Trew (Theatre Workshop Scotland) for allowing me access to their unique collaborative film-making project.

In addition, I am grateful to my supervisors, Morwenna Griffiths, Jen Ross and Brian Martin for asking the simplest, most difficult questions, and for acting as mentors, heralds and guardians over the course of my studies.

I look forward to repaying my proof reading debts with Carole, Caroline, Lucy, Helena and Tara all of whom happily said ‘yes’ despite their very busy lives. My thanks are also extended to Jo, who happily volunteered but had a lucky escape (for the most wonderful reason).

I offer my final thanks to my family for their continued support and encouragement, especially to Paul for listening without complaint (ever) and for lifting me out of the darkest moments with wise advice and the occasional whisky.

CONTENTS

ABSTRACT		2
DECLARATION		4
ACKNOWLEDGEMENTS		5
LIST OF FIGURES		9
LIST OF TABLES		10
ACRONYMS		10
GLOSSARY		10
 CHAPTER 1	 INTRODUCTION	 11
1.1	Research rationale	12
1.2	Background and personal interest	12
1.3	Guiding assumptions	14
1.4	Structure	16
 CHAPTER 2	 LITERATURE REVIEW	 18
2.1	ARTS EVALUATION	18
2.1.1	Defining evaluation	18
2.1.2	The development of evaluation	19
2.1.3	Arts evaluation	19
2.1.4	The problems of contemporary arts (e)valuation and the critique of evidence-based evaluation	23
2.1.5	Imagining a way ahead for arts evaluation	25
2.3.6	Summary	29
2.2	THE TRANSFORMATIVE POWER OF THE ARTS	30
2.2.1	A concern for transformative value in the Scottish context	30
2.2.2	Broad claims for the arts	32
2.2.3	Defining the transformative power of the arts	35
2.2.4	Summary	39
2.3	THEORIES OF TRANSFORMATION	41
2.3.1	Theorising transformative learning	41
2.3.2	The evolution of transformative learning theory	45
2.3.2.1	Personal and social dimensions of meaning forming	46
2.3.2.2	Rational and extrarational dimensions of meaning forming	47
2.3.2.3	Autonomous and relational dimensions of meaning forming	49
2.3.3	Experiential and environmental perspectives on transformation	50
2.3.4	Summary	53
2.4	Critique of the Literature Reviewed	54
2.5	Summary	55

CHAPTER 3	METHODOLOGY	56
3.1	Methodological approach	57
3.1.1	Rationale for ethnography	57
3.1.2	Visual ethnography	59
3.1.3	Ethnographic approach adopted	60
3.2	Research setting and participant selection	63
3.2.1	Site selection and preliminary research	63
3.2.2	Participant selection	66
3.3	Research Methods	67
3.3.1	Participant observation	67
3.3.2	Interviewing	74
3.3.3	Documentary research	86
3.4	Ethical approach	88
3.4.1	Ethics in planning	88
3.4.2	Ethics in practice	89
3.4.3	A methodological contribution to knowledge	92
3.5	Analytical approach	94
3.5.1	Analysis	94
3.5.2	Physical management of the data	96
3.6	Research Quality	97
3.6.1	Ethnographic quality	97
3.6.2	Quality in qualitative research	98
3.6.3	Reflecting on reflexivity as a methodological approach	102
3.7	Overview of research participants	104
3.8	Summary	106
CHAPTER 4	A VISUAL ETHNOGRAPHY OF A COLLABORATIVE ARTS PROJECT	107
4.1	Inspiration as Otherness: encounters with sense of place	109
4.1.1	The Otherness of the arts project	109
4.1.2	The Otherness of Carhill	114
4.1.3	Transitioning between environments	117
4.2	Interconnection: Interpersonal and Intrapersonal dimensions of the transformative arts environment	121
4.2.1	Shared identity as shifting subjectivity	121
4.2.2	Memento	127
4.2.3	Ritual	135
4.3	Glimpses of insight in the experience of voice	140
4.3.1	Literal voice	141
4.3.2	Narrative voice	141
4.3.3	Political voice	142
4.3.4	Communal voice	146
4.3.5	Creative voice	147
4.3.6	Emotional voice	149
4.4	From literal to imaginative journeying	151
4.5	Summary	152

CHAPTER 5	UNDERSTANDING PARTICIPANTS' EXPERIENCE THROUGH VISUALLY-BASED METHODS	153
5.1	Exploring the subjective dimension of image-elicitation	154
5.1.1	The epistemological relevance of image-elicitation	154
5.1.2	The subjective reflexive dimension of participants' photographs	156
5.1.3	Image temporality	158
5.2	The objective dimension of image-elicitation	162
5.2.1	Values	162
5.2.2	Positioning	168
5.3	Integrating transformative learning theory	172
5.3.1	Identifying and evaluating transformative learning	172
5.3.2	The extrarational perspective	173
5.3.3	The relational perspective	175
5.4	Summary	177
CHAPTER 6	EVALUATING THE TRANSFORMATIVE POWER OF THE ARTS	179
6.1	The cultural sector perspective in context	180
6.1.1	Expressive voice	180
6.1.2	Expression of belief	181
6.2	Combining government and cultural sector perspectives	183
6.3	Humanities-inspired evaluation	188
6.4	Summary	190
CHAPTER 7	CONCLUSION	191
7.1	Research Questions	192
7.1.1	Transformative arts-based learning	192
7.1.2	Understanding participants' experience through visual research methods	193
7.1.3	Implications for arts evaluation	194
7.2	Contribution	195
7.2.1	Methodological and theoretical contribution	195
7.2.2	Personal contribution	196
7.3	Further research and implications	200
7.3.1	Further research	200
7.3.2	Implications	202
REFERENCES		205
APPENDICES		
Appendix 1	Overview of Theatre Workshop Scotland and The Happy Lands	216
Appendix 2	Informed consent agreement – Theatre Workshop Scotland	218
Appendix 3	Information sheet and informed consent agreement – Participant	220
Appendix 4	Participant guidelines on taking photographs/video	222
Appendix 5	Personal journey interview schedule (preliminary interview)	223
Appendix 6	Interview schedule 1: mid-production	225
Appendix 7	Interview schedule 2: post-production	226
Appendix 8	Interview schedule 3: post-screening	227
Appendix 9	Creative Scotland end of project monitoring form: Key questions	229

LIST OF FIGURES

FIGURE

2.1	Framework for understanding the benefits of the arts. McCarthy <i>et al.</i> (2004:4)	34
3.1	In costume (21 August 2011)	71
3.2	A quiet day observing (19 August 2011)	72
3.3	Field sketch of the observation area (closed set in Kirkcaldy)	73
3.4	Composite photograph and digital drawing (provided by Olivia)	92
3.5	Participants asked me to take photographs of them (30 July 2011)	101
4.1	Colliery set at Newtongrange showing unfamiliar equipment (22 July 2011)	112
4.2	Miner's raws set build (26 July 2011)	113
4.3	In costume, in uncomfortable shoes (21 August 2011)	118
4.4	Hair and Make-up (22 July 2011)	119
4.5	Lyrics to <i>The Internationale</i>	122
4.6	Picking table girls (provided by Olivia)	123
4.7	Shared identity 'miners' (provided by Ewan)	124
4.8	Shared identity 'miners' (provided by Rob)	125
4.9	Real family (in contrast to screen families, shown in Figure 4.12 and 4.15)	125
4.10	Wearing 'Cast and Crew' t-shirts (3 Aug 2011)	127
4.11	Selecting mementoes of the Project (21 Aug 2011)	128
4.12	Screen family (provided by Rob)	130
4.13	The Happy Landers (provided by Ewan)	130
4.14	The Happy Landers (provided by Olivia)	131
4.15	Screen family, the 'Guthries' (provided by Don and Ewan)	131
4.16	Pretending to be characters from a popular film (12 Aug 2011)	137
4.18	The raws (provided by Ewan)	156
4.19	Olivia's photograph is described as a metaphor for the Project and a reminder of time spent with her grandfather when she was a child (acquired by Olivia)	157
5.1	Miner identity (Rae and Trew, 2012:10)	165
5.2	Real family identity (Rae and Trew, 2012:18)	166
5.3	Numerical indicators of participation juxtaposed with a photograph of striking miners (Rae and Trew, 2012:28)	169

LIST OF TABLES

TABLE

3.1	Observation schedule	68
3.2	Interview schedule	75
3.3	Summary of participant provided photographs	82
3.4	Summary of participant engagement in The Happy Lands project	105
4.1	Summary of imaginary time capsule mementoes	132
5.1	Description of photographs included in TWS report to Creative Scotland	163
5.2	Positioning of photographs included in TWS report to Creative Scotland	168

ACRONYMS

BERA	British Educational Research Association
BSA	British Sociological Association
CAQDAS	Computer Assisted Qualitative Data Analysis Software
CEMA	Council for the Encouragement of Music and the Arts
EKOS	Independent economic and social research consultancy
ESRC	Economic and Social Research Council
HMIE	Her Majesty's Inspectorate of Education
IVSA	International Visual Sociology Association
KEA	KEA European Affairs, independent cultural and creative industries consultancy
NAEN	National Arts Education Network
SAC	Scottish Arts Council
TBE	Theory Based Evaluation
TWS	Theatre Workshop Scotland

GLOSSARY

ADR	Additional Dialogue Recording. Recording for sound during the post-production editing process
Chewy the	Informal name for small hand held viewfinder used by the director to frame picture using the correct focal length
Rushes	Informally used by participants to reference the first positive prints of each scene. These are used by the director to assess the scene between takes
Raws	Informal term used by cast and crew to reference the miners rows of houses. Raws women refers to the collective group of women resident in the Raws.
Scab	A person crossing the picket line of a strike
Take	A single and continuous recording of a particular scene

CHAPTER 1 INTRODUCTION

Debates about the function and value of the arts to society (and to individuals) are not new (Belfiore and Bennett, 2007, 2010a; Donovan, 2013; O'Brien, 2010; Thompson, 2002). I argue that there is a demonstrable need to reconsider the assumptions on which the arts are valued, by a range of people involved in accessing, delivering and making decisions about the arts. I believe this includes assumptions about the transformative power of the arts. In addition, given the shifting arts and cultural sector in Scotland it seems prudent to revisit questions about the value of the arts to society at this particular time. In 2010 Creative Scotland (the national organisation for the development of the arts, screen and creative industries in Scotland) was formed through the amalgamation of the Scottish Arts Council and Scottish Screen. The main changes resulting from the formation of Creative Scotland are detailed in Chapter 2. However, a creative economic focus might be seen to represent a potential threat to broader notions of the value of the arts to society, which may reasonably include ideas about the transformative power of the arts.

I contend that if the transformative power of the arts are fundamental to why the arts are considered important then arts evaluation should seek to understand what these powers are and how they operate. This means looking beyond the methods that characterise contemporary arts impact assessment.

In a climate dominated by the language of targets, outcomes, outputs, and delivery, using the creative arts can generate insight from different ways of knowing and bring us closer to capturing and understanding the evaluation's story

Robert Stake, cited in Simons and McCormack (2007: 295)

With these issues in mind my study investigates the transformative power of the arts by exploring participants' experience of a community arts project. I explore three research questions:

1. Can participants' experience of a community arts project be theorised and understood as transformative arts-based learning?
2. To what extent can participant experiences be understood through visually-based research methods?
3. What are the implications for existing practices of arts evaluation?

In order to answer these questions I conducted an ethnographic study of a community arts project over 20 months. My research methods included 37 interviews with 19 participants, 5 weeks of participant observation and documentary research.

This chapter comprises four sections. In the first section I situate my research rationale within the broader context of an increasing interest in cultural value in the United Kingdom. I then position my interest in the subject matter with reference to my professional experience working in the field of arts education. In the third section I describe the assumptions on which my research rests and outline

some of the key terms I use throughout. In the final section I provide an overview of the structure of my thesis.

1.1 RESEARCH RATIONALE

Questions concerning the value of the arts to society have a long history. At time of writing, however, these questions are especially pronounced across the UK. O'Brien (2010), in an Economic and Social Research Council (ESRC) study for the Department of Culture, Media and Sport, suggests that the need for the arts and cultural sector to demonstrate their value has increased. The days of the 'special case' argument for the arts, based on claims for their intrinsic value, are gone (O'Brien, 2010). This has not happened overnight though the last thirty years have been marked by a move towards economic measures of impact assessment (O'Brien, 2010). At time of writing the Arts and Humanities Research Council (AHRC) is engaged in research exploring ideas about cultural value (Donovan, 2013). This makes my research of contemporary relevance.

1.2 BACKGROUND AND PERSONAL INTEREST

Prior to undertaking this research my professional experience was rooted in the field of arts education, connecting young people (in schools) with arts and cultural experiences through the (then) Scottish Arts Council (and local authority) funded Cultural Co-ordinator Programme in Scotland. A large part of my work in this role (as Cultural Co-ordinator Manager, Moray Council¹) was directed toward securing funding to develop and deliver arts, creative and cultural projects. The short-term nature of my contract was an ever looming threat, however, and I felt that if I was able to demonstrate the impact of our work then we would stand a greater chance of having our contracts extended (or even mainstreamed). This seemingly naive assumption was informed by the broader experience of a number of other arts educators whom I met as a member of the National Arts Education Network (NAEN). This was the starting point for my interest in arts evaluation.

My initial understanding of the transformative power of the arts developed over time. In my role as Cultural Co-ordinator Manager I found my belief challenged by the quantitative indicators I inherited as a means of reporting our arts education work to the local authority. I found it impossible to reconcile the relationship between what I believed impact to be and the notion this could be distilled into the number of schools or participants engaged. In other words, I had a belief in the transformative power of the arts, which I felt was related to the value of creative engagement in its various forms. At the time, I understood value, impact and performance to be related terms. In later chapters I explain how the distinctions between monitoring, reporting and performance can become conflated under the broader banner of evaluation. However, it seemed to me that the main contact between the Cultural Co-ordinator Team and elected members of the council was through four numerical performance indicators that actually indicated nothing of the distinction between arts

¹ The local authority of Moray is located between the Highlands and Aberdeenshire.

projects providing short-term activity and those involving longer-term engagement. One project in particular provides a good example for explaining the problems of presenting impact via numerical participation figures.

In 2008, I successfully obtained £32,000 to deliver a music project for young people with additional support needs. At that time (in Scotland) there was one organisation delivering the type of project we (our Cultural Co-ordinator Team) envisaged. Our aim was to enable young people with limited mobility to play a variety of instruments to create their own music using Soundbeam technology². One option involved engaging the existing organisation to deliver the project. Doing so would have meant we could offer the opportunity to only a few young people over a short period of time. Given the integrated approach to provision for young people with additional support needs in Moray this would have meant selecting only one school to participate. Rejecting this idea I explored the possibility of training a local musician directly with the manufacturer of the Soundbeam technology. Opting for this approach we were able to employ a musician for a year (part-time), purchase all the necessary equipment (to stay in the local authority beyond the project) and engage young people across all 8 schools. Around 130 young people took part in the project receiving 32 participatory music-making sessions. The culmination of the project was a series of informal concerts held in each of the schools, which were attended by parents, staff and other pupils.

Contrast the project just described with a different opportunity involving the same number of young people attending, for instance, a performance lasting one hour. Though they are fundamentally different experiences (for a variety of reasons), the differences are dissolved on paper.

One response to this problem, and common practice across NAEN (endorsed by the SAC), was the use of a multiplier changing contact time to an equivalent number of participant days³. Arguably, even the inflated figure provides limited information about the value of these very different types of projects. However, the experience of music-making as a once seemingly impossible activity for some young people contributed to my understanding of the music project as indicative of what the transformative power of the arts are about. Furthermore, I consider the duration of the music project, the participatory (rather than spectatorial) nature of the engagement and the involvement of family members important additional features.

My response to these problems was to focus on the broader systems of self-evaluation used by the Community Learning and Development Team within which our Cultural Coordinator Team was organisationally located. This meant using the Learning Evaluation and Planning (LEAP) and HM Inspectorate of Education (HMIE) *How Good is our Community Learning and Development*

² A soundbeam is a sensor (resembling a microphone) that relates movement at varying distances to musical notes.

³ Participants X Time at each contact X Number of contact days.

self-evaluation frameworks (HMIE, 2006; Scottish Government, 2007). Following the end of each project I produced a report for the purpose of extending understanding of the difference (or impact) achieved. Individual project reports were collated on an annual basis into a document referred to across the wider CLD Team as 'Inspiring Practice'.

Despite the sense of pride we had in our work as a team (which does not pay the bills), the outcome of this work was not the mainstreaming of our posts. In fact, by that point I had successfully acquired my ESRC (MSc + PhD) studentship to undertake this research. In financial terms, irrespective of the amount of external funding we generated for the local authority, the Team still represented a cost. Indeed, I could not argue the case for the arts over other core services – nappies for social services was a recurring theme in our staff discussions at the time. Five years on from my time there, Moray Council became the first local authority in Scotland to cut its arts budget by 100% (Steel, 2013).

My experience at Moray Council led me to focus my doctoral investigation on the subject of arts evaluation. This interest also sits within what is now over a decade of professional experience (and the acquisition of an MBA in cultural management) in the arts sector more generally. Latterly, I managed an education project across 6 local authorities in Scotland for a non-profit organisation (Heartstone) using photography and storytelling to challenge racism and xenophobia.

Having charted the course of my interest in arts evaluation and the transformative power of the arts I want to reflect on my emerging interest in transformative learning theory. Broadly speaking, that my study should take an educational focus is partly rooted in my professional practice but also connected to the existing literature and relevant policy situating the arts in relation to community and lifelong education (Thompson, 2002; Scottish Arts Council, 2004; UNESCO, 2006). Beyond this, Lawrence (2012) identifies the need for further research exploring the relationship between the arts and transformative learning. A gap in the existing literature therefore provides a further rationale for considering my research in relation to transformative learning theory.

Bringing together my background and professional experience, my relationship to and interest in the arts has a long history. In terms of arts evaluation the relationship is shorter though not without strong emotion. Arguably, this represents both a strength and limitation of my research.

1.3 GUIDING ASSUMPTIONS

Griffiths notes, '[n]obody can be transparent to themselves' (2010:184). At the same time, it seems prudent and indeed necessary to highlight the assumptions I have made and that I am aware of. My aim here is to make apparent what I take for granted in general terms (Bryman, 2008). In what follows I briefly outline the core epistemological, ontological, methodological and theoretical assumptions I make. I then describe the key terms I use throughout. While treated separately here, I

view these assumptions as interdependent. The relationship between my ontological, epistemological and methodological assumptions is explored in Chapter 3 (Section 3.2.1).

From an epistemological perspective, a belief in the transformative power of the arts is *the* fundamental assumption on which my research rests. My belief in this respect has primarily been informed by my professional experience of observing that the arts effect positive transformations for young people in schools. Recognising this epistemological assumption is important. Belfiore and Bennett (2007; 2010a; 2010b) suggest it is through the exploration of such assumptions that arts evaluation will be developed.

Belfiore and Bennett (2010b) outline a number of their own assumptions. The ontological assumption that the arts and culture are 'identifiable entities' is useful here. My research principally focuses on participatory arts activity. I expand on the terminological distinction between arts and culture later.

Thinking about the methodological assumptions, my research is aligned with the qualitative research tradition associated with social constructionist ontological perspectives. My own general approach follows Pink:

A reflexive approach to classifying, analysing and interpreting visual research materials recognizes both the constructedness of social science categories and the politics of the researchers' personal and academic agendas (2007a:117)

Importantly, given my interest in visual research, I take images seriously for their ability to speak 'in other ways' beyond the written word (Rose, 2007).

Thinking about theoretical assumptions, two points are noteworthy. Firstly, in terms of evaluation I assume that the arts should be evaluated to understand their impact⁴. It is my contention that organisations in receipt of public funding are not only politically required to evaluate the impact of their work but also morally obliged to undertake such work. As such, the need to evaluate one's work is also an ethical assumption. Irrespective of accountability (or other evaluation purposes) I consider this a matter of good practice and forward-looking improvement. Second, I assume that evaluation is fundamentally about discerning value. Third, and in respect of the contemporary theories of learning my research is rooted in Mezirow's (2000) theory of transformative learning, which I consider a useful starting point for understanding the transformative power of the arts (Jarvis and Burr, 2011; Lawrence, 2012). That said, the nature of transformative learning might more accurately be considered in interdisciplinary terms (Cranton and Taylor, 2012; Selkirk, 2011), which I explore further in Chapter 2 and in Chapters 4 and 5 where I relate my findings to the existing literature.

⁴ A definition of impact is provided in Section 2.1.3.

Finally, I make a number of terminological assumptions. For example, I use the terms transformative and transformational interchangeably, in common with Kegan (2009). Similarly, transformation theory is used alongside transformative learning theory. In addition, I use the phrase “participatory arts practice” as a distinct form of creative engagement. Engagement with the arts (and cultural sector) can take many forms including, but not limited to, visiting a gallery or museum, attending a performance as part of an audience or physically involving oneself in the process of making (alone or in collaboration) some form of creative output. My research concerns community arts practice and therefore my study is solely concerned with participatory art making processes in relation to (and with) others. However, in an ethnographic study discussion of culture is important and therefore some distinction between the terms is required. Throughout, I refer to the ‘cultural sector’, ‘the arts’ or the ‘arts and cultural sector’ to reference activities involving museums, galleries, libraries, archives, performance spaces, heritage and community arts environments. In contrast to the ‘cultural sector’ I use the term ‘culture’ in a broader sense to refer to the beliefs, attitudes, values and shared practices of a community or society (Throsby, 2001). Lastly, I am primarily concerned with ‘images’ as an encompassing term that includes photographs, video and imagined visuals. I make distinctions between these terms throughout.

1.4 STRUCTURE

Chapter 2 is divided into four sections. The first section provides an overview of relevant literature concerning arts evaluation. I chart the focus of arts evaluation through concerns for the economic and social impact of the arts. I also acknowledge the tension between economic and cultural notions of value by drawing on current research that aims to find a holistic approach to valuing the arts.

In the second section I consider the broad claims made of the arts. I also provide a more detailed overview of the characteristics of the transformative power of the arts. In doing so I position a working definition of the transformative power of the arts around the concepts of Inspiration, Interconnection and Interconnection.

The third section of Chapter 2 details my rationale for exploring the research subject in relation to transformative learning theory. The central components of Mezirow (2000) are detailed and situated in relation to contemporary developments and relevant areas of critique.

The final section of Chapter 2 provides a focused critique of the literature reviewed.

Chapter 3 comprises seven sections detailing my methodology: methodological approach, including my rationale for positioning my research as a visual ethnography; research setting and participant selection; research methods; ethical issues; analytical approach; overview of research participants.

I present my findings and discussion in Chapters 4-6 structured around my three research questions. Chapter 4 extends Morgan's (2010) exploration of the transformative potential of travel to theorise the community arts project as a transformative environment. Chapter 5 explores understanding (for researcher and arts organisation) of participants' experience in relation to the subjective and objective dimensions of images. In Chapter 6 I position my findings in terms of the implications for arts evaluation. I do so by tentatively suggesting the formation of an outcome recognising the transformative power of the arts. I then situate my findings in relation to humanities-inspired evaluation (Belfiore and Bennett, 2010b) and holistic approaches seeking to bring together government and cultural sector perspectives (Donovan, 2013; O'Brien, 2010).

My conclusions are situated in Chapter 7 where I offer some personal reflections on the research process in light of my findings. I then revisit my research questions, stating my contribution to knowledge and identifying areas requiring continued research.

The connection between transformation and journeying (metaphorical and literal) is a recurring theme in my research. In *The Writer's Journey* Vogler (1999) provides an overview of how myth is used to structure contemporary film in the West. This is important in the context of my study because my research setting is a collaborative⁵ film-making project. Though my research focuses on the transformative experience of the participants of the film-making project, at various points throughout this thesis I make comparisons with the doctoral research process as a similar journey. I explain the importance of doing so in Chapter 7 (Section 7.2.2). In order to support the reading of my thesis these comparisons are formatted in a different colour to the main body text. My use of colour in this way is inspired by Canal (2004) who uses a similar distinction to differentiate between wakefulness and dreaming in a study of Pumé Indian culture.

⁵ Between community cast and a professional film crew.

CHAPTER 2 LITERATURE REVIEW

In this chapter I delimit the subject matter of my research and provide an overview of the theory informing my study. In the first section of this chapter (Section 2.1) I identify and contextualise my core research problem in relation to relevant literature on arts evaluation. The second section (Section 2.2) explores the widely held belief in the transformative power of the arts in relation to the broad claims that are made about the value of the arts to society. I use this second section to identify and position my working definition of the transformative power of the arts. The third section (Section 2.3) positions my research in relation to transformative learning theory. I then use Section 2.4, the final part of this chapter, to reflect on the challenges and limitations of bringing together these bodies of knowledge.

2.1 ARTS EVALUATION

This section of my review focuses on evaluation literature. I begin by briefly considering some of the characteristics of evaluation pertinent to this study. I do so by discussing the definition and development of evaluation, highlighting the complexity of the associated terminology and the variety of possible approaches to evaluation. I then position my review more specifically in terms of the arts evaluation literature and outline the rise of evidence-based evaluation along with my critique of it. In the final part of this section I provide an overview of current debate regarding the benefit of theory-based approaches to arts evaluation (advanced by Galloway, 2009) in contrast to a humanities-inspired alternative advocated by Belfiore and Bennett (2010b). It is in the latter that I position my contribution to knowledge. This section not only foregrounds my study within the relevant theories of (arts) evaluation but also further reveals some of the values, interests and assumptions guiding my research.

2.1.1 Defining evaluation

Stufflebeam, in a review of 22 evaluation approaches, defines evaluation as “*a study designed and conducted to assist some audience to assess an object’s merit and worth*” [author’s emphasis] (Stufflebeam, 2001:11). However, for Stufflebeam (2001) many of the evaluations reviewed are less concerned (or not concerned) with the identification of ‘merit and worth’. Some approaches concentrate on determining the achievement of objectives while other evaluations might be implemented to facilitate improvement, to describe a particular program or determine causal relationships (Boyd, 2004; Pawson and Tilley, 1997; Stufflebeam, 2001; Weiss, 1972). Likewise, distinctions might be made between the adequately resourced evaluation in contrast to the ‘quick and dirty’ alternative (Clark and Dawson, 1999; O’Brien *et al.*, 2010). Underlying these varying approaches to evaluation is a tension regarding the focus of an evaluation in terms of ‘quality’ and (or) ‘outcome’ (Pawson and Tilley, 1997). This tension appears to have endured over the last decade, as Kushner notes, ‘[i]t may be an uncomfortable truth, but a truth it is - you can measure outcomes or you can search for program quality, but you cannot do both at the same time’ (Kushner, 2011: 311).

Differences of opinion regarding the ontological assumptions underlying evaluation further complicate matters, and mirror paradigm debates placing quantitative and qualitative research methods in opposition (Pawson and Tilley, 1997). Evaluation is therefore an ambiguous concept given the myriad of contexts in which an evaluation might take place, the type of evaluation administered, the methods employed and the responsibilities of those involved in the evaluation process (Vedung, 2010). In other words, the definition of evaluation must be situated in the context of the particular project or programme being evaluated (Clarke and Dawson, 1999; Vedung, 2010).

2.1.2 The development of evaluation

Vedung (2010) proposes the ocean wave as a metaphor for the development of evaluation from the 1960s onwards. As each wave is replaced 'sedimentary' elements of the previous one remain. Vedung suggests that early evaluation (1965-1975) can be characterised as a science-driven wave. Variation is apparent cross-culturally however; Pawson and Tilley (1997) suggest that quasi-experimental evaluation (the science-driven wave) endured for longer in the UK than the US. The science-driven wave was replaced by a dialogue-orientated wave (around the mid-1970s) and then the neo-liberal wave in the late 1970s. This third wave is linked to the rise in accountability and the advent of evidence-based evaluations. Vedung (2010) identifies the last wave as the 'evidence wave'. The rise of this last wave coincides with the emergence of the 'managerial' or 'evaluation' state characterised both by the decentralisation of power and the increase of regulation that promotes performativity, accountability and the internalisation of evaluation (Berkhout, 2005; Clarke and Newman, 1997; Kushner, 2011). Clarke and Newman (1997:29) suggest that the dispersal of power actually increases control through "new policy directions and an expanding apparatus of audit and evaluation". Vedung (2010) offers a useful metaphor charting the broad development of evaluation practice. Since my study is concerned with the evaluation of the transformative power of the arts the remainder of this chapter focuses my discussion specifically on evaluation practice in the context of the arts.

2.1.3 Arts Evaluation

Excluding evaluation in the context of aesthetics (appreciation of artworks), the history of arts evaluation is significantly shorter than evaluation in general (Belfiore and Bennett, 2007, 2010a, 2010b; Eaton, 2004; Johnson *et al.*, 2007; Throsby, 2001).

Prior to the 1980s, very little literature existed on the impact of the arts in the UK, reflecting perhaps that the cultural sector has been relatively slow in providing systematic evidence of its contribution to wider social and economic development. The sector have relied primarily on aesthetic rationales and on arguments emphasising their intrinsic and 'civilising' values. While these arguments are still valid, changing public policy priorities has meant that alone they are no longer strong enough to enable the arts to win more resources. (Reeves, 2002:30-31)

Contemporary arts evaluation is largely framed around distinctions of social and economic impact discussed in terms of arts impact assessment (Belfiore and Bennett, 2007, 2010b; Matarasso, 1997; Merli, 2002; Reeves, 2002). In terms of the definition of impact both Reeves (2002) and more

recently Galloway (2009) cite a discussion document produced by Landry *et al.* in 1993 for Comedia, an independent research centre. Impact implies a direct or indirect causal relationship. Galloway defines the social impact of the arts.

Those effects that go beyond the artefacts and the enactment of the event or performance itself and have a continuing influence upon, and directly touch, people's lives. (Landry *et al.*, cited in Galloway, 2009:126)

I now consider the key studies and contemporary research informing my understanding of the impact of the arts and of cultural value. Matarasso (1997) suggests that until 1995 when Comedia began to explore the social impact of the arts (through a mixed method study) no previous large-scale research had been conducted. In fact, he was responding to John Myerscough's research of the economic importance of the arts in Britain, published in 1988 (Rodgers, 1989). With a focus on the participatory arts, Matarasso (1997) sought to understand social cohesion, thereby adding to the existing knowledge base on the economic importance of the arts established by Myerscough (O'Brien, 2010). Thus, while Matarasso (1997) was not the first study to explore the impact of the arts, the study is considered seminal given its influence on policy (Merli, 2002; Reeves, 2002). The purpose of the survey (as part of the mixed method study) was to provide evidence of the social impact of arts participation and to identify ways of assessing social impact. Crucially, the latter aim was positioned in terms of use to both policy-makers and to practitioners, which may not necessarily be coherent with one another (Matarasso, 1997).

Merli (2002) concludes that the basis of Matarasso's (1997) report is flawed methodologically and conceptually, suggesting the former provides no internal or external validity in the correlation of the survey and Matarasso's (1997) hypothesis findings. Moreover, Merli (2002) suggests that the wording of the survey questions may have influenced participant responses. In fact, Matarasso (1997) acknowledges the methods are not 'internally or independently satisfactory' ultimately suggesting the research provides a useful starting point on which to develop the evidence base of social impact.

[T]his study accepts the political value of quantitative evidence, while recognising the limitations of the methods. The participants' questionnaire attempts to quantify some of the qualitative evidence which evaluation of participatory arts work normally produces. It explores ways of translating this into the kind of comparable statistical data which policy makers have in other fields and in which they place such confidence. (Matarasso, 1997: appendix)

While I agree generally with Merli (2002) that the methodology used by Matarasso (1997) contains some apparent weaknesses, the study offers a starting point from which to question how the impact of the arts are (and perhaps might be) understood.

Around the same time as Merli (2002) was critiquing the social impact of the arts as defined by Matarasso (1997), Throsby (2001) was theorising the relationship between economic and cultural definitions of value. Throsby (2001) is significant since the ideas originating in his book, *Economics and Culture*, are cited in much of the recent literature (Bakhshi *et al.*, 2009; Donovan, 2013; O'Brien,

2010). Throsby (2001) advanced the view that discussion of value (as opposed to values) brings together the disciplines of culture and economics. Culture in the sense used by Throsby (2001) follows the distinction I made in Chapter 1 (Section 1.3). Throsby (2001) argued economic and cultural value differ and that the former is unable to understand the aesthetic, spiritual, social, historical, symbolic and authenticity values that are encompassed by cultural value.

This view contrasts strongly with Bakhshi *et al.* (2009) who consider that the problem of understanding (or measuring) cultural value using economic criteria can be attributed to the use of poor economics. As a result, it follows that better economic modeling would provide the arts with a measure of intrinsic value.

The reluctance to use rigorous economic methods,..., has hindered rather than helped the cause of the arts. It is time to abandon the outdated and poorly-informed prejudices which lie behind this reluctance. (Bakhshi *et al.*, 2009:21)

Bakhshi *et al.* (2009) call into question the special case argument for the arts. The special case argument includes the notion that intrinsic value cannot be quantified and that the arts should be exempt from comparison with other sectors (Bakhshi *et al.*, 2009; Thompson, 2002). Bakhshi *et al.* (2009) suggest that economics can take into account intrinsic value through the use of contingent valuation. Contingent valuation (or willingness to pay) seeks a hypothetical answer detailing what someone would pay for a particular good or service (Donovan, 2013).

We have argued that there is no contradiction between using economic, rational choice methods in making decisions about arts funding. We have also shown that if well-known and well-established economic methods are applied properly, the case for the arts could be significantly strengthened. Finally, we hope we have shown that arts leaders have more to gain by arguing for the proper application of economic methods, to establish the ‘intrinsic’ value of arts, than by resisting instrumental arguments for them. (Bakhshi *et al.*, 2009:20)

Contrary to this view, I consider that the intrinsic benefits of participatory arts engagement in community settings are difficult to quantify. Studies involving contingent valuation in the cultural sector are scarce, particularly in the UK (O’Brien, 2010). Donovan (2013) references three studies applying contingent valuation in the cultural sector published between 2003 and 2005. These studies principally focus on the provision of library services although (to a lesser extent) one references Bolton Art Gallery. So, while Bakhshi *et al.* (2009) argue against the view that the intrinsic benefits of the arts are difficult to measure, the existing research does not support this assertion because contingent valuation has not been sufficiently applied within community arts settings. Community based participatory arts engagement and library services are fundamentally quite different. In the case of the community arts, which could vary greatly between projects, establishing willingness to pay could be considered far more complex than with library provision.

Problems between the understandings of value form a continuing theme in recent literature. O’Brien (2010) suggests that the meanings of ‘culture’ and ‘value’ are problematic making it difficult to understand the notion of cultural value. ‘Value’ brings together concerns of economic value and

moral value, the latter of which also references the principles and ideas informing social action (O'Brien, 2010). In addition to the problems of defining culture, value and cultural value, the notion of value judgement and the problems of measurement are identified as significant for O'Brien (2010). In other words, though the evidence base for understanding the impact of the arts has grown since the 1980s, underlying tensions between differing notions of value form a recurring theme in the literature.

O'Brien states that '[e]conomic value cannot fully capture cultural value as there are specific characteristics of cultural value, particularly the social aspects, which cannot be reduced to a monetary form' (2010:19). His position differs to Bakhshi *et al.* (2009) however because he suggests that an economic approach to determining cultural value might be complemented by the use of non-economic measures derived from the cultural sector. Outcome based and narrative methods are provided as examples. The strength of these approaches lies in their ability to contextualise economic measures because they incorporate hermeneutic, qualitative accounts of intrinsic value based on the meaning of experience. What they do not do, however, is resolve the Cost Benefit Analysis (CBA) needs of decision makers. In addition, they are criticised for a lack of robustness (O'Brien, 2010).

Of particular note in the context of my research is the idea that outcome based approaches to understanding cultural value are associated with the cultural sector (O'Brien, 2010). In the Scottish context the Education Scotland (2012) *How Good is Our Culture and Sport* self-evaluation framework follows an outcome based model, which suggests that the Scottish Government might be aligned with cultural sector approaches to valuing arts and cultural activity, at least in the context of self-evaluation for organisational and service delivery improvement.

Donovan (2013) builds on O'Brien (2010), examining cultural sector perspectives on cultural value alongside the views of public and the third sector workers, consultancy and academia. A series of cultural measures (including those identified by O'Brien (2010)) were applied to case study examples during stakeholder workshops. These measures included contingent valuation, hedonic pricing (similar to contingent valuation) and narrative accounts (amongst others). Similar to O'Brien (2010) Donovan (2013) calls for a combination of economic and non-economic (holistic) approaches to establishing cultural value as well as the need for further research and guidance on the use of such valuation techniques. The need for proportionality is also noted in respect of the scale of investment and that economic methods of valuation would be applicable where attracting large-scale investment (Donovan, 2013).

The ongoing debate about whether the intrinsic aspects of the arts can be theorised and understood economically, and an increasing focus on valuation for purposes of making funding decisions, unites these recent studies (Bakhshi *et al.*, 2009; Donovan, 2013; O'Brien, 2010). These studies are important in the context of my research for three reasons. Firstly, they provide an overview of contemporary arts evaluation literature informing my study. Secondly, they highlight some key

problems (definitions of culture, value and cultural value) and, thirdly, they provide a starting point for delimiting the specific aspect of the arts evaluation of interest to me. Here, I have attempted to elaborate on the first and second of these tasks, firstly, by charting a concern with understanding the economic and social impact of the arts and, secondly, by charting an increasing focus on cultural economic valuation for the purpose of making decisions about funding. I now consider how my research interest fits within and responds to some of the issues just described.

2.1.4 The problems of contemporary arts (e)valuation and the critique of evidence-based evaluation

I noted earlier (Section 2.1.1) that evaluation must be understood in context. In this section I outline the focus of my research in light of the issues mentioned.

Firstly, my research concerns how the intrinsic, transformative value of participatory arts activity is acknowledged within the arts evaluation process, where the evaluative task is focused on the end of publicly funded arts projects. As such, I am not concerned with the weighing up of one arts project over another in order to make decisions about funding. In other words, my research is not an evaluation research study, but rather a study designed to inform evaluation of the arts. This means the focus of my research lies in understanding the transformative power of the arts in order to inform evaluation practice.

Second, and related to this, I consider that understanding how the arts operate to engage, inspire, foster hope and build confidence will have implications for how the arts are valued by and function in society. Belfiore and Bennett (2010b) note the scarcity of literature considering how the arts operate on cognitive, emotional and psychological levels, which suggests this is an area in need of research.

Third, my interest in the issue of arts evaluation reaches beyond the distinction between economic value and cultural value made by Throsby (2001). The arts, education and evaluation are not politically neutral activities (Thompson, 2002).

Making educational and cultural institutions more accountable to those who fund them may modernise and improve the quality of the services they provide, but this is not necessarily the same as - or anything to do with - creating a more socially just, culturally enriching or actively democratic society. Not everything that is worth doing is easily measured. (Thompson, 2002:4)

As a result, I suggest that discerning the value of arts activity should also be concerned with reflecting the values of the group in which the arts activity occurs. In the context of my study, these values include ideas about the transformative power of the arts. O'Brien *et al.* (2010) makes a similar point when asking whose voices are heard in the evaluation process. Likewise, Sullivan and Stewart (2006) question the ownership of the evaluation process.

Fourth, Belfiore and Bennett (2010b) acknowledge the political aspects of the policy-making process questioning the role of evidence in decision-making. They question whether 'evidence-based policy-making' actually makes use of the evidence gathered to inform it (Belfiore and Bennett, 2010b:136). To be clear, my critique of evidence-based approaches to evaluation is not a critique of the need for economic measures of impact per se or indeed of the principle of weighing up the benefits of one project over another. Instead, what is criticised is the association between instrumental rationality and evidence-based evaluation (Belfiore and Bennett, 2010b). Three aspects of the notion of instrumental rationality are worth noting. First, the definition of instrumental rationality is rooted in understanding causal relationships and taking action based on that knowledge. Second, the notion of instrumental rationality is linked to the Enlightenment rationality founded on the development of scientific experimentation and explanation. Third, and as a consequence of the scientific logic informing it, instrumental rationality is associated with the use of quantitative measures of impact allowing for the generalisation of findings. This rationality can be viewed as problematic within community settings. McCulloch and Tett note that 'most community education activity is not meaningfully evaluated by, for example, the counting of student numbers in a class' (1996:20).

Inherent in the problem of evidence-based policy is that a focus on 'what counts' ignores or silences alternative perspectives of value. This relates to my third point concerning the values informing and reflected in the (arts) evaluation process. What is excluded are the types of measures of cultural value that Donovan asserts are needed to provide a balance between economic and cultural values in order to achieve a holistic approach to valuing cultural activity.

[T]he perception is that governments are only interested in instrumental value and its social and economic impact, and so data collection to inform policy and funding decisions not only overlooks capturing intrinsic value, but the methods employed cannot grasp the essence of subjective experiences. (Donovan, 2013:8)

Donovan (2013) writes specifically in relation to the task of valuation for decision-making purposes and though the focuses of valuation and evaluation in the context of my research are quite different there are also points of similarity between them. In focusing on the arts evaluation process taking place at the end of a programme of arts activity, the focus on intrinsic value is a concern for the subjective experience of participants, as noted above (Donovan, 2013). Rather than looking to economics it is my contention that the starting point for understanding the transformative power of the arts must lie in participants' experience of the arts engagement activity.

The focus on participants' experience raises two further problems. Firstly, Donovan (2013) finds that while the demand from the cultural sector is for a holistic approach to understanding cultural value, none of the techniques that are currently used are without issue. Economic and narrative approaches to establishing cultural value are underdeveloped. In other words, not only is there a need for better cultural economics, as Bakhshi *et al.* (2009) argue, but there is also a need to move the narrative

approaches favoured by the cultural sector beyond the use of anecdotal evidence, which are perceived as weak (Lally, 2009; Sara Selwood, cited in O'Brien, 2010).

Secondly, and more importantly, Belfiore and Bennett assert:

[T]he idea of transformation is so complex that it is impossible to imagine how it might be reduced to a set of measurable attributes. Moreover, even if it were, the number of potential factors effecting the transformation would be so great that it would be impossible to establish with any certainty that experiences of the arts had been the root cause. The aesthetic encounter, above all, is an individual subjective experience and, although it can be shown that certain elements of this are historically and socially determined, there are very real limitations to the extent to which further meaningful generalisations can be made. (2010a:6)

The variability of what might be deemed transformative together with the problem of causal attribution makes understanding the transformative power of the arts a complex and difficult task. In light of the problems already outlined, Belfiore and Bennett (2010a) focus their exploration of the social impact of the arts on understanding the role, value, function and impact of the arts to society over time and by interrogating the assumptions underpinning the value of the arts to society. This stands in contrast to the advocacy agenda where the focus lies on finding evidence of the existence of specific impacts (Belfiore, 2012; Belfiore and Bennett, 2007; 2010a; 2010b). I consider that my task is aligned with the inquiry advanced by Belfiore and Bennett (2007; 2010b) exploring the nature of the impact of the arts.

To this point I have argued for a need to focus on evaluation (in contrast to valuation) and acknowledged that evidence-based evaluation (evidence-based policy making) limits understanding of what counts as value (Belfiore and Bennett, 2010b). Regarding my distinction between evaluation and valuation my research is aligned with the former, exploring ideas of merit and worth and therefore the nature of the arts. My research is not focused on informing evaluation research for the purposes of decision-making by funders. I consider that what is silenced or excluded within evidence-based evaluation might be important within the context of the participatory arts process when thinking about the transformative power of the arts. Moreover, I have suggested that in order to inform evaluation practice regarding the transformative power of the arts my study focuses on participant experiences of a community arts project.

2.1.5 Imagining a way ahead for arts evaluation

In the previous section I drew on recent research to show that discussion of the value of the arts to society is a subject requiring further research. Likewise, in Chapter 1, I referred to the ongoing AHRC Cultural Value Project as indicative of this interest. In this section I consider what the existing literature suggests regarding the future of arts evaluation practice.

Kushner's (2011) call for artistry and greater input from arts-educators in evaluation reflects Robert Stake's longer-held view concerning the capacity of the arts to help us see and know in different ways

than are perhaps used within evidence-based evaluation underpinned by an instrumental rationality.

In a climate dominated by the language of targets, outcomes, outputs, and delivery, using the creative arts can generate insight from different ways of knowing and bring us closer to capturing and understanding the evaluation's story. (Stake, cited in Simons & McCormack, 2007:295)

Indeed, the increasing popularity of evaluation approaches incorporating the creative arts might be viewed as a challenge to the toolkit mentality of evidence-based evaluation (Boaz *et al.*, 2008; Clarke and Dawson, 1999; Coffield and Edward, 2009; Kazi, 2003; Lackey *et al.*, 1997; McCulloch and Tett, 1996:18; SAC, 2009; Sanderson, 2002; Simons and McCormack, 2007:307). However, while such approaches may resist some of the problems associated with evidence-based evaluation they also create their own problems. Evaluations involving participatory arts practice can add layers of interpretation to the evaluation process. Such evaluations may be meaningful to individual participants and practitioners (arts educators), and may offer opportunities aligned with responsive or empowerment evaluation (Abma, 2006; Stufflebeam, 2001). However, they may also limit what can be communicated to those outside of the evaluation context (EKOS, 2009). This will have implications for the use of evaluation for arts educators, funders, and policy-makers. In addition, the cost implications of involving the arts within an evaluation may fall outside of the budgetary possibilities of some projects.

Another possible direction for arts evaluation can be found in Theory-based evaluation (TBE). Theory-based evaluation originated in the UK as Realistic Evaluation (Blamey and Mackenzie, 2007). In the United States TBE developed as Theories of Change (ToC) (Galloway, 2009; Sullivan and Stewart, 2006). Though both ToC and Realistic Evaluation are considered theory-based approaches there are subtle differences between them (outlined later in this section). In terms of the similarities both Realistic Evaluation and Theories of Change are regarded as 'outcome focused' approaches to evaluation in that they incorporate a language of context, mechanisms and outcomes (Galloway, 2009). This might also be considered important given that O'Brien (2010) identifies outcome-based methods as popular within the cultural sector. The rationale for adopting a TBE approach to arts evaluation begins with the weaknesses of the evaluations associated with the evidence-based model, the central problem of which is viewed as causal attribution (Galloway, 2009; Pawson and Tilley, 1997). I noted earlier that Belfiore and Bennett (2010a) consider this a problem when thinking about the transformative power of the arts.

The evidence-based approach to evaluation advances a medical (or experimental) model based on pre-post testing referred to as a randomised controlled trial. In contrast, TBE provides an alternative 'generative' approach to causal attribution whereby the rationale 'what matters is what works' (involving mechanism and outcome) shifts to 'what matters is what works, for whom, and in what context' (Galloway, 2009; Kazi, 2003; Pawson and Tilley, 1997). While TBE shares ontological roots with realism it involves mixed methods and as a result, it is suggested, the ontological limitations of

experimental evaluation are overcome (Galloway, 2009).

Galloway (2009) studied four arts projects conducted between 2002 and 2007 in order to consider the types of research appropriate to understanding the social impacts of the arts. In each case either Realistic Evaluation or Theories of Change is used as an example of theory-based evaluation. The central advantages provided by TBE are considered to be the emphasis on developing theories of change (to inform future practice) as well as a broader objective to develop the evidence base of the social impact of the arts. The latter advantage is considered important in improving the validity of qualitative self-report data often used in arts evaluations (Galloway, 2009). In addition, TBE takes into account participant agency since context includes participant motivations, skills and previous experience (Galloway, 2009; Pawson and Tilley, 1997)

However, TBE is not without problems (Galloway, 2009). For example, Galloway (2009) notes that the research base using TBE to understand the social impact of the arts is limited in volume. Since it was only a decade ago that realistic evaluation methodology was beginning to take shape, the literature is limited in terms of examples (Kazi, 2003). Realistic Evaluation and Theories of Change offer similarities but they differ in terms of stakeholder involvement, the theories articulated and the relevance of their application to different projects (Blamey and McKenzie, 2007; Galloway, 2009). They also provide different types of knowledge that may be useful to policy-makers or arts practitioners (Galloway, 2009). The idea that policy-makers and arts educators (practitioners) may require different information contradicts Matarasso's (1997) claim to investigate approaches useful to both groups. The perspectives of policy-makers and practitioners are not unrelated however. It is useful to ask: to what extent are TBE approaches to arts evaluation relevant to the arts education sector?

Galloway (2009) suggests that Realistic Evaluation is better suited than Theories of Change to individual project evaluation. TBE may not be useful for the evaluation of a single study because it will be limited in the complexity it can incorporate into the theory generated. In contrast to single study evaluations, large-scale evaluations have their own problems.

Despite the ubiquitous calls, the political likelihood and ethical justification for investing substantial resources in large-scale longitudinal evaluations remains slim. The expectation of achieving a "once and for all" answer from one large study is also problematic. A key question remains how best to learn from the aggregation of smaller studies. (Galloway, 2009:143)

In other words, not only is TBE limited in its application to the evaluation of the single study neither is it likely, on the basis of the above statement, to be utilised on the scale apparently required to understand the social impact of the arts over the longer term.

I stated earlier that my intent here is to position evaluation theory as it is applied to the arts. Galloway's (2009) stance reveals tensions around the relevance of TBE approaches both to the

evaluation of community arts projects in general but also specifically in respect of its relevance to arts practitioners or arts educators responsible for their own self-evaluation approach. All four of the studies Galloway (2009) interrogates bring together a series of arts projects. Tensions exist between (large-scale) program and (small-scale) project evaluation, particularly in terms of resources (time, personnel), but also in respect of the responsibilities of those involved in the evaluation process. Most notably, the single project practitioner or arts educator is charged both with delivery of the project and its evaluation whereas the program evaluator is concerned solely with the latter. It appears therefore that while TBE may address some of the problems of the successionist model of causation it does so at the level of program rather than project evaluation. The successionist (dominant) model of causation seeks to understand the causal relationship between variables (participation and some form of transformation, in my case) in order to make generalisations.

Belfiore and Bennett (2010b) propose an alternative humanities-based view of evaluation, questioning whether arts evaluation is a useful activity. Evaluation work focused on advocacy, for the purpose of securing funding is contrasted with evaluation focused on understanding the complexity of the aesthetic experience, with the latter activity recognised as the more useful task. Rather than the technical focus that Belfiore and Bennett (2010b) suggest Galloway (2009) favours, the humanities approach explores ideas of value and belief, asking normative questions about the purpose and value of the arts. They call for theoretical and methodological debate. It therefore seems that while TBE may appear relevant in the context of large scale arts evaluation bringing together multiple projects, the humanities-based alternative posed by Belfiore and Bennett (2010b) may be more aligned with the needs of smaller scale project self-evaluations conducted within arts organisations. The humanities approach may be considered applicable within the context of the arts organisational view of self-evaluation since it is not only concerned (or centrally concerned) with an instrumental rationality but also with the process of understanding the complexity of arts impact assessment. As such, the humanities-inspired approach may respond to the call Kushner (2011) makes regarding the inclusion of artistry in the evaluation process. The humanities-inspired alternative might also offer an approach that recognises the values informing and reflected in the evaluation process where the task of evaluation is (at least partly) a concern for value.

This is important because the concern for value brings my discussion of the literature on arts evaluation back to the definition I opened this section with. In providing a definition of evaluation I noted that Stufflebeam (2001) provided an overview of twenty-two approaches to program evaluation for the purpose of identifying the most promising at the turn of the century. He identified nine evaluation approaches showing potential. Two points are noteworthy. First, all nine approaches were classified as either improvement/accountability evaluation or social agenda/advocacy evaluations. Second, neither TBE nor experimental studies were among the nine evaluation approaches selected by Stufflebeam (2001). That TBE and experimental studies were not identified is significant given the perspective adopted by Galloway (2009) (described earlier) but also given my critique of instrumental

rationality. Constructivist Evaluation, a social agenda or advocacy approach, is included in the nine approaches showing promise at the turn of the century. Since constructivist evaluation is described as 'heavily philosophical' it may be thought of as more aligned with the humanities-inspired approach advocated by Belfiore and Bennett (2010b) (Stufflebeam, 2001:71).

2.1.6 Summary

This first section of my literature review provides a broad overview of the theories of arts evaluation informing my study along with the contemporary challenges and opportunities faced by the arts sector. I have charted the development of arts evaluation acknowledging a shift over time in the focus on economic and social impact with an increasing focus in the last decade on bringing together cultural and economic perspectives of cultural value. I have also used this section to define the parameters of my focus on arts evaluation rather than valuation and in doing so I highlighted contemporary concern with the dominance of an instrumental rationality that favours quantitative indicators of impact. Finally, I have offered alternative perspectives of the future of arts evaluation by comparing a humanities-inspired approach to evaluation with theory-based evaluation. I have suggested that the former offers greater opportunities for exploring the value of the arts to society while also paying attention to the values informing the evaluation process itself.

2.2 THE TRANSFORMATIVE POWER OF THE ARTS

In order to consider how arts evaluation might take into account what is transformative about the arts a working definition is needed. In this chapter I position my understanding of the transformative power of the arts in respect of Scotland's national organisation for the development of the arts, screen and creative industries, Creative Scotland. In doing so, I situate the importance of my study socially, culturally and politically. I then briefly describe the broad claims made for the arts. Following on from this I provide an overview of the academic and policy literature concerned with the transformative power of the arts. This allows me to consider what the transformative power of the arts can be taken to mean in the context of my study. The previous section (Section 2.1) provided an overview of arts evaluation theory informing my study. In this section I draw on the empirical research exploring the value of the arts to society.

2.2.1 A concern for transformative value in the Scottish context

It is not difficult to find literature advocating an association between the arts and their transformative potential (Anderson, 2003; Belfiore and Bennett, 2007, 2010a; Gioia, 2008; Jarvis and Burr, 2011; KEA European Affairs, 2009; Kokkos, 2010; Selkrig, 2011). The Arts Councils of England, Wales and Scotland have all published documentation expressing this belief without explaining the meaning of the term 'transformative' (Arts Council of Wales, 2008; Robinson, 2010; Scottish Arts Council, 2007). However, with a focus on the Scottish context, I suggest the landscape of arts policy has shifted. Where arts policy once explicitly included a belief in the transformative power of the arts, the focus is now on instrumental (economic) benefit. This raises serious questions about the value of the arts in society and positions my research at a time of significant change in the Scottish arts sector.

While my interest lies in Creative Scotland my discussion draws on policies of the Scottish Arts Council and Scottish Screen, since it was as a result of the amalgamation of these organisations that Creative Scotland was formed. In this section I exclude the development of Creative Scotland from its historical roots in the Council for the Encouragement of Music and the Arts (CEMA). White (1975) provides a comprehensive account from the development of the Arts Council of Great Britain to its separation into national organisations. What is important to acknowledge, however, is that from the advent of CEMA after the second World War through to the Scottish Arts Council, and now to Creative Scotland, education and well-being have remained a central part of the rationale for publicly funding the arts in Scotland. In terms of historical development, the 1960s are also significant given the rise of the community arts movement and a strengthening of the relationship between the arts, education and lifelong learning in the context of the emerging social inclusion agenda (Austin, 2008; Reeves, 2002; Reiss and Pringle, 2003; Thompson, 2002). The importance of the relationship between the arts and education is extended in the third section of this chapter (Section 2.3) where I outline the theoretical frameworks informing my understanding of the transformative power of the arts.

The current national organisation for the development of the arts, screen and creative industries, Creative Scotland, was formed in July 2010. While no longer an embryonic organisation it is still very much a developing one (Creative Scotland, 2011). As a Non-Departmental Public Body (NDPB) Creative Scotland receives funding from and is accountable to the Scottish Government (Scottish Government, 2010b). Commonly known as the 'arms length' principle (Bakhsi *et al*, 2009; O'Brien, 2010), the Scottish Government has no control over artistic decision-making though it can direct the overall objectives of Creative Scotland. Broadly speaking, both intrinsic and instrumental benefits of the arts are recognised by Creative Scotland just as they were by the SAC. Likewise, both organisations have recognised the role of the arts, cultural and creative industries in terms of their economic contribution. However, with the formation of Creative Scotland I argue there has been a shift favouring the instrumental value of the arts. This is apparent in the emphasis on the economic contribution of the arts to society. Though the arms-length principle operates in relation to aesthetic decisions the economic agenda can be linked to the Scottish Government drive 'to focus Government and public services on creating a more successful country, with opportunities for all of Scotland to flourish, through increasing sustainable economic growth' (Scottish Government, cited in Creative Scotland, 2011:3).

The Creative Scotland conception of education, albeit still positioned as a unifying theme, is more limited than it was under the SAC. A shift in terms of those reached by public funding for the arts is evident and though 'learners of all ages' are acknowledged, young people (in schools) are clearly prioritised (Creative Scotland, 2011).

The Creative Scotland educational agenda comprises three target areas: supporting Education Scotland in relation to the 'Scottish Government Education and Creativity Action Plan' (Scottish Government, 2010a); supporting learning for artists, creative practitioners and arts organisations in the context of talent development; and developing a national youth arts strategy in partnership with stakeholders. Since the creativity action plan is focused on young people and schools, the educational agenda is clearly young person focused (Scottish Government, 2010a). Discussion of adult education or lifelong learning is scarce though older people and community engagement are mentioned in the context of access, participation and audience development. In comparison with the SAC lifelong learning policy 2004-2009 (SAC, 2004) the vision of Creative Scotland appears limited.

The increasing focus on the instrumental (economic) role of the arts in society coupled with the focus on young people rather than lifelong learners is significant in terms of the context of my research. These developments raise questions about the purpose of publicly funded arts projects in Scottish society. Does the emphasis on instrumental (economic) value of the arts to society suggest that the transformative power of the arts are no longer valued? Are lifelong learners no longer considered important?

2.2.2 Broad claims for the arts

The context within which the transformative power of the arts might be discussed comprises a number of broad claims made for the arts. These claims include increasing social capital and social inclusion, personal health and well-being (quality of life), education, economic development, urban regeneration and cross-cultural understanding (Belfiore, 2012; Cohen and Trocco, 2005; Galloway *et al.*, 2006; Jarvis and Burr, 2011; KEA European Affairs, 2009; McCarthy *et al.*, 2004; Newman *et al.*, 2003; Reeves, 2002; Selkrig 2011; Thompson, 2002). Though I acknowledged my assumption that the transformative power of the arts is largely positive (in Section 1.3), the positive claims for the arts are far from universally agreed upon (Belfiore and Bennett, 2007, 2010a). On the one hand 'it is argued that enormous social benefits are to be derived from arts and cultural education, in terms of personal development, social cohesion and community empowerment' (Thompson, 2002:31). On the other hand, Thompson also acknowledges that [a]rt galleries, like museums and libraries, carry with them the legacy of nineteenth century aspirations about moral and social improvement and educational enlightenment for the deserving poor' (2002:57). Greene (1995) calls for critical reflection on elitist forms of art as a result of the latter perspective. Projects taking place within museum or gallery environments engaging with the nation's collections might take into account ideas about cultural elitism, but community arts projects take place in a range of locations (Thompson, 2002). This study focuses on a community arts project connecting creative practitioners with communities in their local surroundings and therefore I am less concerned with the power relations associated with cultural elitism in the context just described.

The broad claims for the arts are often conceptualised around a dichotomy of instrumental versus intrinsic worth, value or benefit (Bakhshi *et al.*, 2009; O'Brien, 2010). In fact, Donovan (2013), drawing on Holden (2004), recognizes institutional value in addition to instrumental and intrinsic benefit. The terms 'worth', 'value' and 'benefit' are used interchangeably in the literature. I use these terms throughout.

The instrumental rationale is taken to mean that the arts are used specifically for the purposes of meeting a particular end, such as improving academic achievement or urban regeneration (McCarthy *et al.*, 2004). This rationale is often dichotomised with an intrinsic perspective in discussions of the benefit of arts (and culture) to individuals and societies. The intrinsic benefits of the arts are seen as inherently positive but intangible (Donovan, 2013; Thompson, 2002; McCarthy *et al.*, 2004). In addition, Donovan (2013) describes institutional value as that created when organisations benefit from working with cultural organisations. Institutional value is less recognised in the literature on the value of the arts to society, and of limited relevance in the context of my research. A further perspective also exists, which argues the case for the arts for their own sake.

Belfiore and Bennett (2007, 2010a) bring together the literature from a range of academic and artistic disciplines to consider alternative conceptions of the relationship between the arts and social impact.

The 'negative tradition', where the arts are viewed as a corrupting influence is contrasted with the cathartic conception of the arts as the 'positive tradition'. A third alternative is posited as the tradition of 'autonomy', considered equivalent to the 'art for art's sake' viewpoint. The philosophical foundations of positive and negative traditions are found in the work of Plato's *Republic* and Aristotle's *Poetics* respectively while the 'arts for art's sake' approach is rooted in an interpretation of Kantian aesthetics (Belfiore and Bennett, 2007). For Kant, artworks do not have an instrumental purpose for they have no purpose beyond themselves (Belfiore and Bennett, 2007). This view stands in clear contrast to the instrumentalist position adopted by Matarasso (1997), which may be significant because Matarasso's (1997) study is considered to have greatly influenced arts policy (Merli, 2002). Of course, Kant was concerned with aesthetics while Matarasso was concerned with the participatory arts.

Belfiore and Bennett (2007) seek to demonstrate the idea that the arts have not always been associated with delivering positive social impacts and that the opposite, the negative tradition, was once considered the dominant view. In other words, the relationship between art and society, including ideas about transformation, is socially located. The same could be said about notions of participation. Participatory engagement might vary greatly between museums, galleries, theatres, archives, libraries and local settings where community arts activities take place. Indeed, just as the arts are socially, historically and culturally located so too are notions of instrumentalism.

“Instrumentalism” is, as a matter of fact, 2500 years old, rather than a degeneration brought about by Britain's New Labour. The arts have been used as a tool to enforce and express power in social relations for as long as the arts themselves have been around. (Belfiore and Bennett, 2007:140)

While concerned with issues of arts evaluation in the United States, McCarthy *et al.* (2004) attribute the current focus on the instrumental benefits of the arts (beginning in the 1970s) to these being easier to measure. In contrast, the intrinsic benefits of the arts are regarded as 'intangible' and therefore difficult to define and measure (McCarthy *et al.*, 2004). McCarthy *et al.* situate the transformative power of the arts in the context of intrinsic benefits stating “the literature on artistic experiences talks about values or effects that enrich, even transform, individual lives” (2004:37). Notably, O'Brien (2010) considers the intrinsic qualities of the arts as those only found in the arts. I disagree with this on the basis that sports, outdoor education and religion (and perhaps other disciplines) might be thought of having intrinsic transformative potential (Morgan, 2010). Beyond the association of the transformative power of the arts to intrinsic value, McCarthy *et al.*, actually problematise distinctions between intrinsic and instrumental, private and public benefit, stating:

[S]ome works go beyond such personal effects, providing a common experience that draws people together and influences the way the community perceives itself, thereby creating intrinsic benefits that accrue to the public. (2004: 37)

In other words, while the transformative dimension of art appears most closely associated with intrinsic benefit this is not universally agreed upon. McCarthy *et al.* (2004) suggest that individual benefits might potentially lead to social transformation. These ideas are presented in Figure 2.1.

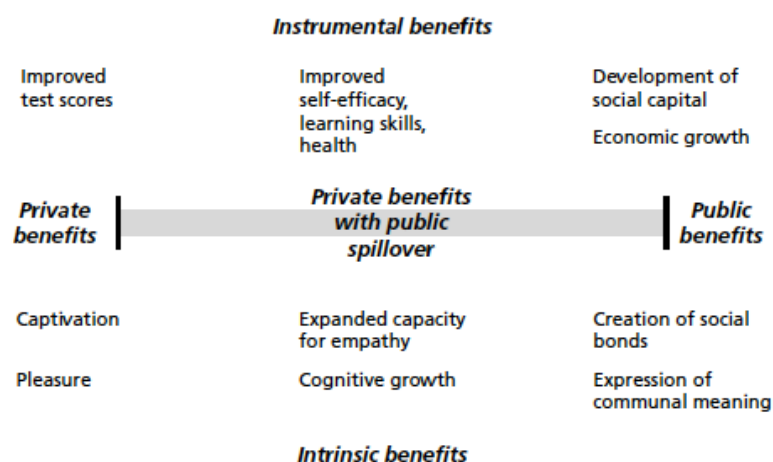


Figure 2.1: Framework for understanding the benefits of the arts. McCarthy *et al.* (2004:4)

The framework in Figure 2.1 problematises the distinction between private and public benefit, which mirrors the position taken by Belfiore and Bennett (2007). A degree of caution is required not to overstate the relevance of the McCarthy *et al.* (2004) framework, since it relies predominantly on a communicative model of engagement between artist, spectator and art critic that I do not consider to be (wholly) relevant in the context of understanding community arts projects where the basis of the engagement is participatory. The art critic can (or may) be removed from the community arts model where engagement takes place between self, other and artwork. Thus understanding of the benefits of the arts also lies in a third dichotomy of arts engagement with process and (or) product. In addition, McCarthy *et al.* (2004) primarily focus on young people whereas community arts projects engage participants across ages.

Oud (2009) observes artists and employment coaches together with young people at risk, detainees and migrants in a project aimed at developing life skills. Artists and coaches were found to disagree on the function of the artistic process not only as instrumental or intrinsic but also the importance of the artistic process or product (Oud, 2009). So, while Figure 2.1 incorporates some fundamental ideas about the benefits of the arts it may be limited in its ability to explore distinctions of engagement. However, it offers an interesting starting point for thinking about what is meant by the transformative power of the arts and its relationship to the taken for granted dichotomies between instrumental and intrinsic, and public versus private, benefit. I do not mean to suggest that all community arts projects offer similar engagements. Hiltunen (2008) notes that while all community art activities incorporate the idea of ‘learning and change through art’ they are also unpredictable and open-ended.

To this point I have suggested that the function of the arts is socially located. I have positioned the benefits of the arts as traditionally conceived of in terms of a dichotomy between intrinsic and instrumental benefit. I have problematised this distinction with reference to McCarthy *et al.* (2004). Lastly, I suggest that the distinction between engagement with process and product may be important in the context of the community arts.

2.2.3 Defining the transformative power of the arts

KEA European Affairs (2009) recognise that beliefs in the transformative power of the arts can be found in literature 'dating back to classical times' (2009:79). While beliefs may be discernible across time it is more difficult to find publications explaining what these transformative powers are and how they work. Newman *et al.* (2003) perpetuate the view that the arts have mysterious qualities. In a review of eight studies researching the impact of the arts (conducted between 1988 and 2000) they find '[e]ncounters with the creative arts are frequently described in terms closer to epiphany than to a simple learning experience' (Newman *et al.*, 2003:312). Donovan (2005) cites Augusto Boal to establish the connection, stating '[t]heatre is a form of knowledge; it should and can also be a means of transforming society' (2005:38). Given the infrequency with which the transformative power of the arts have been described in the existing literature, to what extent is it possible to establish an agreed definition?

Within the existing literature transformation is connected with the arts in a variety of ways. For example, Belfiore and Bennett (2010a) describe how cultural policy in Europe has been dominated by the idea of the arts as a civilising force. This view is associated with elitist notions of art whereby those in power dictate both the definition and the function of art in society.

What counts as knowledge and art - how we create and practice, select and interpret, and distribute it, and for what purposes - reflects historical, political, cultural and gender decisions, made in social situations, in which some people are more powerful than others. (Thompson, 2002:3)

An alternative view, the aesthetic argument, suggests the transformative power of the arts involves an aesthetic encounter, suggesting that great artwork is understood to be inherently transformative (Eaton, 2004).

In this study I take a different approach to understanding what is transformative about the arts. I do so because my concern lies with community and participatory arts experiences. It follows from these contexts that I am interested in both engagement with art making processes and, in particular, those which involve groups of participants.

Before considering these two aspects of the participatory community arts process I want to acknowledge an important shift in the definition of art. Foreman-Wernet and Dervin (2011) find a much broader definition of art today than in the twentieth century. Today art might be thought of as

including literature, fine, visual, heritage, decorative and performing arts but also amateur, applied, live and recorded arts as well as entertainment. I consider these different types of art to be evidenced by the range of disciplines and activity funded by Creative Scotland.

Considering the participatory or engagement process, Gentle (1989) explores the importance of sensory experience in the development of children through arts learning at school. At the same time, it is argued by Gentle (1989) that sensory deprivation can be viewed as a basic torture for adults. From this view it follows that sensory experience is important irrespective of age. Sensory experience is argued as a way to nourish personal growth (mental, emotional and imaginative) by generating well-being and satisfaction. It can be described as including:

[T]he awakening of one or more of our senses which can trigger other sensations: sight, awareness of space and place, motion and relationship (the kinaesthetic sense), sound and touch, taste and smell, all of which act as sensors of the world around us. As well as being sensors, our senses can be seen as 'windows' into our own inner state, into our awareness, sensory and perceptual understanding, and general well-being. (Gentle, 1989:86)

Foreman-Wernet and Dervin (2011) offer a similar understanding, drawing parallels between the importance of participation in art making processes and John Dewey's understanding of 'art as experience'. Not only has the definition of art broadened over time but so have understandings of participation, which today involve making and doing amongst a range of other activities (learning and teaching, presenting, promoting, supporting and judging) (Foreman-Wernet and Dervin, 2011). As such, I consider that what is transformative about the arts lies in the process of sensory engagement that generates space for subjective reflection.

Since my study is concerned with publicly funded community arts settings it seems logical to further explore the nature of transformation within such contexts. Ross (1980), advocating the value of the arts for personal growth, considers how art making processes involves a 'democratic sharing' between individuals when art takes place in groups. The notion of democratic sharing acknowledges space for individual experience within the larger community group where some sense of shared values or purpose exists. I consider that the sensory experience of art engagement when taking place in relation to others offers the potential to be transformative because the activity moves beyond subjective reflection and dialogue with the inner self. Though individual space for reflection exists in the community arts context a further dimension is added in terms of the interaction with others. If the arts are valued for personal growth, which I have argued, then participation in art with others offers a social and relational dimension to understanding the transformative potential of the arts. Related to this, a question then arises regarding the difference between (or the value added by) the participatory arts project when compared with other community-based projects. In what way(s) is the transformative experience involved in a community arts project different to that involved in a community outdoor education project or some other type of community-based activity? My concern in this study lies with the arts and as a result, the literature I have consulted draws heavily on the arts.

However, the literature informing my research moving beyond the arts highlights the importance of the relational dimension of experience. For example, Morgan (2010) considers the development of ‘communitas’ (relatedness between people that forms during a rite of passage) as having a potentially transformative effect on pilgrims engaging in a spiritual journey. I describe further the transformative potential of travel in Section 2.3.3 and the relational perspective of transformative learning theory in Section 2.2.3.3.

Perhaps what can be said to be different, or of added value in the context of the community arts when compared to these other domains of learning, is the development of some form of creative output as a result of the engagement. The artistic output differs from other outputs (talismans, amulets, photographs) that might be generated through, for example, a pilgrimage or some form of outdoor or adventure based community activity. The artistic output forms the focal point of the arts activity, around which the relational engagement takes place in the community arts project.

That said, I also consider there to be similarities and areas of crossover between the participatory community arts experience and other transformative educational encounters, certainly including adventure and experiential learning. Hopkins and Putnam (1993) provide a convincing argument for including understanding the arts within the broader context of adventure education.

We define *adventure* as *an experience that involves uncertainty of outcome*. An adventure can be of the mind and spirit as much as a physical challenge. It normally involves us in doing something new, of moving beyond our experience in discovering the unknown or meeting the challenge of the unexpected. We experience similar emotions when we bring to write a poem or undertake other creative activities, are involved in unaccustomed social situations, are faced with a challenging hand of bridge, begin to acquire new skills or knowledge, or begin a daunting abseil or rockclimb. All of these activities involves us in ‘extending our being’ and it is in this essential novelty that their value lies (Hopkins and Putnam, 1993:6)

Depending on the context of the arts project, crossovers might be apparent with outdoor education as well. For example, a participatory community promenade theatre production roaming through a forest would provide one such example.

To recap, I consider that participation and engagement with the arts in relation to others to be important in the context of my research and my understanding of what is transformative about the arts in community participatory settings. My claims in this respect further elaborate the assumptions guiding my research. However, it is important to acknowledge that my view in the context of this particular research does not disregard other views of what is transformative about the arts or what I might consider to be transformative within other contexts. In other words, what a person understands to be transformative may be subjectively interpreted.

For the purposes of my study, Thompson (2002) provides a useful starting point for defining the transformative power of the arts by establishing a connection between critical reflection, imagination

and transformation within social contexts. Moreover, Thompson's (2002) conception of transformation is positioned both in terms of personal development and community empowerment, which resonates with the problematised distinction between private and public benefit noted by McCarthy *et al.* (2004).

Once citizens and learners come to know themselves and others, as social actors and as members of communities, in ways that resist externally-defined and often internalised stereotyping, they are at the beginning of a critique of culture and society. If deep-seated and often powerful personal alienation or prejudice can be translated into critical thinking, the door becomes wide open to imagination and transformation. (Thompson, 2002:32)

The idea that imagination is a crucial step towards transformation also resonates with the empirical and philosophical literature considering the purpose and value of arts engagement (Greene, 1995; McCarthy *et al.*, 2004; Slattery, 2001; Thompson, 2002). The critical aspect of what Thompson (2002) describes is also important. In the final section of this chapter I provide an overview of transformative learning theory where (for some) the critical dimension of the learning process is considered central (Brookfield, 2000; 2012; Kreber, 2010; 2012).

Thinking further about personal development, McCarthy *et al.* (2004) describe the intrinsic (individual) benefits of arts experience in terms of 'wonder' and 'complete receptivity' as well as the possibility of 'imaginative flight' from everyday life (and self). Midway between private and public benefit they describe increased 'empathy' and cognitive growth in terms of a more open and democratic perspective. Finally, the intrinsic benefits positioned in terms of public value contribute to a sense of 'shared identity'. McCarthy *et al.* (2004) liken this to the wider establishment of jazz music in America from its 'once marginalised roots'. Hiltunen (2008) offers a similar perspective in a study of the development of agency in two community based art projects in Lapland. In this study a broad conception of agency is asserted that may be located physically, socially or metaphorically. The artwork produced is interpreted as a sense of shared meaning and social bond generated through the project rather than a physical artwork. This idea seems to parallel the intrinsic (public) benefit outlined by McCarthy *et al.* (2004), shown in Figure 2.1.

More recently, Galloway (2008), in a review of literature considering the evidence base of arts and cultural policy, highlights a number of important components of arts projects based on an evaluation conducted by Anglia Ruskin for the Department of Culture Media and Sport and The Department of Health. Though the transformative power of the arts is not explicitly mentioned, aspects which are considered important include inspiring 'hope' in participants and developing a 'sense of belonging' in relation to others. 'Self-acceptance' and 'catharsis' as well as 'increased self-confidence' (and pride) brought about by 'rebuilding identities' are also mentioned. In other words, the qualities of arts projects that are considered important, if not fundamental, to participants are affective, relational and synonymous with understanding and developing a sense of self-identity. Similarities are therefore evident in the essential components of arts projects Galloway (2008) finds significant (albeit to

varying degrees for different people) and the arguments presented by Thompson (2002) and McCarthy *et al.* (2004). Drawing on more recent research, Jarvis and Burr find:

The transformative power of the arts has been discussed by many who have noted the powerful impact of artistic expression, its capacity to give people a voice and change their perception of themselves and their place in the world. (2011:167)

Across the existing literature some recurring themes are evident. In order to reach a working definition of the transformative power of the arts I provide a suggestion for how these characteristics can be conceptualised.

A number of defining features are evident across research into the arts (Donovan, 2005; Galloway, 2008; Jarvis and Burr, 2011; McCarthy *et al.*, 2004; Thompson, 2002). To this end, I propose that the central features of the arts can be grouped into three broad characteristics of the transformative power of the arts: Inspiration, Interconnection and Insight. Inspiration incorporates feelings of wonder and complete receptivity, the imaginative capacity of the arts and a sense of hope. Interconnection, can be conceptualised around the relational aspects of the transformative power of the arts, bringing together a sense of shared identity and belonging. Lastly, insight encompasses characteristics relating to identity (re)construction, to increased self-confidence and self-belief. A sense of pride and feelings of catharsis can also be related to insight. While voice is a recurring theme it is not clear from the existing literature within which of my working themes it might naturally fit.

Interpreting the existing literature thematically, in terms of Inspiration, Insight and Interconnection provides a preliminary framework for theorising the widely held beliefs about the transformative power of the arts.

2.2.4 Summary

With a particular focus on the formation of Creative Scotland in 2010 I have situated my research concern with an increasingly instrumental view of the value of the arts in Scotland. As such, I have suggested my research is relevant and important in a Scottish context.

Beyond the instrumental role of the arts I have provided an overview of the alternative (intrinsic and autonomous) rationales for why the arts are valued in society. I have argued against the description of value as instrumental or intrinsic, and public or private. In terms of the participatory arts experience I have suggested that the distinction between engagements with process and product may also be important.

Finally, to facilitate understanding of participants' experiences of the transformative power of the arts I have theorised a working definition around the concepts of inspiration, interconnection and insight. The characteristics I have associated with these concepts are described in the existing empirical literature in positive terms. This contrasts with the literature exploring the value of the arts in society from a historical perspective (Belfiore and Bennett, 2010a). While the arts are largely associated with

positive transformative change there is a need to be open to the idea of negative transformation, perhaps through a reduction in confidence or a sense of isolation rather than shared identity.

Having established a working definition of the transformative power of the arts I now provide an overview of the theoretical frameworks informing my understanding of the process of transformation.

2.3 THEORIES OF TRANSFORMATION

The educational focus of my study rests on the basis of an association between the arts and education, which I described in the previous chapter. I explore the theoretical basis of this connection further within this section. Here I foreground my research in relation to contemporary perspectives of transformative learning theory. First, I provide an overview of Mezirow's (2000) transformative theory. I argue that while Mezirow (2000) offers a useful starting point for understanding transformative learning theory, there are reasons for positioning understanding of the transformative power of the arts in relation to a broader range of educational literature. Second, I outline the key issues around which contemporary theories of transformative learning are focused. In order to answer my research questions, concerned with the evaluation of the transformative power of the arts in the context of a community arts project, I contend that a focus on the transformative environment (rather than the transformed individual) is important.

2.3.1 Theorising transformative learning

That I consider it important to foreground my understanding of transformative learning in relation to Mezirow's work is partly a matter of its longevity (Brock, 2010; Dirkx, 2011; Kitchenham, 2008; Mezirow, 2009). Over thirty years after its initial development Mezirow's (1978) transformation theory has continued to inform understanding of transformative learning (Brock, 2010; Cranton and Hoggan, 2012; Dirkx et al., 2006; Dirkx, 2011; Erickson, 2007; Jarvis and Burr, 2011; Kitchenham, 2008; Kokkos, 2010). For this reason I provide an initial overview of Mezirow's (2000) theoretical framework (as the most recent work⁶) before outlining the key areas of contemporary development and debate.

In what follows, I outline the most salient features of Mezirow's (2000) transformation theory, though in doing so I draw on Mezirow's earlier (and later) work where appropriate. A detailed account of the development of Mezirow's work is provided by Kitchenham (2008).

Transformative learning refers to the process by which we transform our taken-for-granted frames of reference (meaning perspectives, habits of mind, mind-sets) to make them more inclusive, discriminating, open, emotionally capable of change, and reflective so that they may generate beliefs and opinions that will prove more true or justified to guide action. (Mezirow, 2000:7-8)

Use of the word 'true' in this extract is not indicative of a perspective aligned with empiricist ontological perspective. Elsewhere in the same text Mezirow (2000) states that there are no truths and emphasises 'more justified' beliefs, tentative best judgements and contextualised understanding. Transformative learning theory brings together critical social theory, humanist and constructivist assumptions drawn from a range of disciplines including philosophy, sociology, cognitive and development psychology (Cranton and Taylor, 2012).

⁶ Excluding reprints.

A starting point for understanding transformative learning theory is the notion that meaning is made through 'frames of reference' comprising 'meaning perspectives' and 'meaning schemes' (Mezirow, 1981, 1991, 1994, 2000). Meaning perspectives can be further thought of in terms of sociolinguistic, moral ethical, epistemic, philosophical, psychological and aesthetic codes, as habits of mind (Kitchenham, 2008; Mezirow, 2000). Meaning schemes relate to the beliefs informing our interpretations. In other words '[m]eaning schemes are specific manifestations of our meaning perspectives' (Mezirow, 1994:223). Meaning schemes are expressed as points of view (Mezirow, 2000). Mezirow (1981, 2000), drawing on Habermas, suggests that most learning involves both instrumental and communicative learning, with emancipatory learning referring to the transformation of instrumental or communicative learning. Cranton and Hoggan (2012) find Habermas' domains (or areas) of learning to be central to understanding transformative learning theory. Instrumental learning relates to the acquisition of skills allowing a person to interact with others or the environment. Communicative learning is concerned with understanding the dynamics of communication, which involves understanding the intentions, motivations, values and actions of others. Lastly, emancipatory learning is positioned by Habermas as a third domain of learning. For Habermas, emancipatory learning is concerned with self-reflection (Kitchenham, 2008). Mezirow (2000) repositions emancipatory learning as learning relevant to instrumental and communicative domains of learning where transformation of point of view or habit of mind takes place. Kitchenham (2008) asserts Habermas' domains of learning were influential in the development of Mezirow's concepts of perspective transformation (generally) but also his ideas around meaning schemes and meaning perspectives.

Mezirow (1994, 2000) considers that there are four ways that learning occurs. Firstly, the transformation of meaning schemes. Secondly, the transformation of meaning perspectives. Thirdly the amendment of existing meaning schemes and, finally, the creation of new meaning schemes. Both points of view (meaning schemes) and habits of mind (meaning perspectives) are open to change. If unable to integrate new experiences or information into their existing frames of reference, a learner will confront their frames of reference by critically reflecting on the assumptions on which their belief rests. Such an instance is referred to as a disorientating dilemma and (critical) reflection on context, process or premise the means by which the dilemma is addressed (Kitchenham, 2008; Mezirow, 2000). Transformative learning is described as a distinctly adult learning experience because the ability to critically reflect is associated with adulthood (Mezirow, 2000).

While points of view are transformed by reflecting on the content and process of the dilemma, habits of mind are transformed by reflecting on the premise of the disorientating dilemma (Mezirow, 1994; 2000). Content, process and premise reflection can take place in relation to both instrumental and communicative learning. Instrumental learning might involve content and process reflection whereby a learner critically reflects on the assumptions underpinning a particular task-oriented behaviour. Critically reflecting in this way would result in a change of point of view. Premise reflection involves

critical reflection on a more abstract level, on the premise of the activity more generally whereby the learner brings into question the assumptions underlying habit of mind. The processes of content, process and premise reflection are related since a shift in habit of mind might also involve multiple shifts in point of view (Mezirow, 2000).

Disorientating dilemmas might force reflection in either epochal or progressive ways (Mezirow, 1994; 2000). Mezirow (2000) makes a further distinction in respect of how a learner critically reflects and reframes their beliefs. Objective and subjective reframing refers, respectively, to critical reflection focused on the assumptions of others (objective) and self (subjective).

Notably, Mezirow's (2000) conception of critical reflection appears to imply a limited sense of agency. That learners are able to critically reflect suggests Mezirow offers a perspective of self that is autonomous. However, at the same time Mezirow acknowledges the broader constraints (social, historical, cultural) that influence the degree to which reflective discourse is possible. Mezirow states:

Of course, agency is intimately dependent on others and on one's inclusion in discourse. Discourse always reflects wider patterns of relationship and power. (2000:11)

Critical reflection, for Mezirow (2000) appears to include a sense of agency that exists within a wider search for agency. On the one hand, Mezirow (2000) appears to equate critical reflection with the identification of taken for granted assumptions while on the other he appears to reference the critique of power and ideology. The nature of critical reflection forms a key area of critique of Mezirow's work (described later in Section 2.3.2.1).

Ten phases characterise transformative learning. The numbers below serve as a reference point.

1. A disorientating dilemma
2. Self-examination with feelings of fear, anger, guilt or shame
3. A critical assessment of assumptions
4. Recognising that one's discontent and the process of transformation are shared
5. Exploration of options for new roles, relationships, and actions
6. Planning a course of action
7. Acquisition of knowledge and skills for implementing one's plan
8. Provisional trying of new roles
9. Building of competence and self-confidence in new roles and relationships
10. A reintegration into one's life on the basis of conditions dictated by one's new perspective.

Mezirow (2000:22)

The stages appear progressive though they may not all be evident within a learner's experience of transformation (Brock, 2010; Mezirow, 1981, 2000). This raises a question about which, if any, of the ten phases are most frequently associated with transformative learning. Brock (2010) addresses this very question, positing steps 1, 3 and 8 (as labelled above) as significant. Brock's (2010) study is interesting, for in contrast to the predominately qualitative approach to researching transformative learning a quantitative research strategy is adopted (Snyder, 2008). Data were gathered from 256

undergraduate business school students, aged 17-22. Over half of the respondents were Asian. In each of these respects my study differs markedly. However, given that my research is concerned with understanding the transformative power of the arts, there is a shared need to identify instances where participants might have experienced 'perspective transformation'. Brock (2010) provides a useful starting point from which to identify key stages in the transformative learning process. The stages identified by Brock (2010) are also found to be significant in the existing qualitative research. For example, Erickson (2007) identifies the disorientating dilemma and critical reflection on assumptions to be significant. However, though I have suggested that the three core stages of transformation theory provide a useful starting point to identify transformative learning I do not suggest that the other phases can (or should) be ignored. Brock (2010) finds that learners self-reporting transformative learning experienced a greater number of the ten phases of transformative learning. Instead, what I suggest is that these three key phases represent sensitising concepts around which it may be possible to identify experiences of transformative learning.

While Brock (2010) offers a degree of insight into the identification of transformation learning, albeit from a different ontological perspective, Snyder (2008) provides an overview of ten empirical studies of transformative learning published since 1999. Snyder (2008) considers the need to focus on the process of perspective transformation rather than the identification of whether transformative learning has occurred in a particular context. The shift toward what is transformative about a learning experience rather than what is transformed resonates with the purpose of my study to understand how experience might be theorised as transformative arts-based learning. In the context of the community arts project as an informal, experiential and relational learning environment, this is important. Such a focus also addresses some of the areas of critique in Mezirow's (2000) conception of transformative learning (discussed in Section 2.3.2).

In contrast to Brock (2010), Snyder (2008) finds that different researchers appear to emphasise different defining features of Mezirow's theory of transformative learning. Of the studies Snyder (2008) considers, Kitchenham's (2006) study adopts an analytic framework closely associated with Mezirow's phases of transformative learning. Kitchenham (2006) identified perspective transformation in 10 teachers through a mixed method study utilising journal, questionnaire, interview and fieldnotes. Kitchenham's analysis explored (using constant comparison) whether teacher comments corresponded to Mezirow's ten phases of transformative learning. This approach contrasts with studies relying on participant self-reporting of their experience of the phases of transformative learning.

Fetherston and Kelly (2007), in a study of student learning on a first year university course on conflict resolution, found the disorientating dilemma, reflection and dialogue to be important to students experience. However, overall, experiences of transformative learning were minimal. Instead, they

assert a distinction between '[t]ransformation' and '[t]ransformative experience', as an untidy and complex alternative that does not necessarily involve complete perspective transformation.

[O]nly in a minority of cases did students experience what might be classed as transformative learning - creation of new meanings - subjective and objective, through critical reflection on fundamental assumptions. Even then, these transformations appear to us not as a complete or deep transformation of the self, though there are indications of the beginnings of such processes. Instead, we see this transformative learning as tentative openings to new ways of seeing and being that may be quickly reversed or undone (2007:272).

Similar to Fetherston and Kelly (2007), King (2004) describes perspective change in a general way. King (2004), in a mixed method study of 58 educators, required participants to respond to questions enabling the assessment of perspective transformation based on the defining features of Mezirow's phases of transformative learning. King (2004) found that critical reflection, dialogue, support and active learning to be important in the transformative learning experiences of participants. Thirty-six participants were found to have experienced transformative learning with the defining features of participants' experience being more open-minded, more reflective or having encountered 'deeply felt experiences of new ways of understanding their worlds' (2004:162).

These studies are important not only because they provide understanding of transformative learning in differing research contexts but also because they problematise Mezirow's conception of transformative learning and, crucially, the identification of perspective transformation. As a result, these studies also justify my rationale for focusing broadly on understanding transformative arts-based learning.

2.3.2 The evolution of transformative learning theory

To this point, I have outlined the central characteristics of Mezirow's (2000) transformative learning theory. In doing so I have problematised the identification of transformative learning through the different approaches taken by Kitchenham (2006), King (2004), and Fetherston and Kelly (2007). I have used these criticisms to suggest that a focus solely on the identification of transformative learning would limit my ability to answer my research questions concerning the transformative power of the arts.

In this section I consider further the criticisms of Mezirow's (2000) transformation theory in the context of three key areas of contemporary transformative learning discourse. Cranton and Taylor (2012) describe these areas of debate in dichotomous terms as interests in relation to personal/social, rational/extrarational and individual/relational dimensions of transformative learning. It would not be possible to do justice to the breadth of research or depth of inquiry in these areas in this relatively brief account. Instead, my aim in this section is threefold: to provide an overview of (some) key issues in transformative learning theory; to acknowledge the perspectives and empirical research of particular relevance to my study, and; to highlight areas of critique in Mezirow's (2000) conception of transformation theory.

2.3.2.1 Personal and social dimensions of meaning forming

One key criticism of Mezirow's theory (relevant to my research) asserts that the relationship between personal and social transformation is not fully explored (Kitchenham, 2008; Mälkki, 2010; Mezirow, 2009). Mezirow's (2000) perspective of critical reflection forms a central point of concern for Bay and Macfarlane (2011), Brookfield (2000, 2012) and Kreber (2010, 2012) who consider that the critical aspect of reflection should involve a degree of power analysis. Brookfield (2000) argues that transformative learning cannot happen without critical reflection. Critical reflection, following Brookfield (2000), is considered a political act involving the exploration and critique of (social and/or personal) ideology. For this reason, Brookfield (2000) argues that critical reflection maintains links to critical theory. While Mezirow (2000) makes a distinction between CRA and CSRA, Brookfield (2000) considers only the latter qualifies as critical reflection.

Critical reflection on experience certainly tends to lead to the uncovering of paradigmatic, structuring assumptions. But the depth of a reflective effort does not, in and of itself, make it critical. (Brookfield, 2000:126)

Thus, the definition of critical reflection is a source of contention that has implications for the identification of transformative learning. For these authors, transformative learning is not possible without critical reflection.

Bringing together the different (personal and social) perspectives of transformative learning, Kreber (2010, 2012) considers how the concept of authenticity is related to social change. Authenticity is theorised in relation to the concepts of compliance, complacency and contestation (Kreber, 2010). Using an autobiographical example Kreber explores what it means to develop, and value, authenticity:

To be fully authentic is to recognize the need to be...engaged in political action aimed at preserving and reinforcing a way of life that allows for such worthy personal life projects as that of authenticity...The authentic person takes a stand not just on his or her own life, but on the community's project of achieving a good society. (Guignon cited in Kreber, 2010:183).

Being authentic in this sense is strongly connected to one's sense of being as an individual but also in working towards 'a good society' (Kreber, 2010). This view draws on Cranton and Carusetta (2004).

Thinking further about the context of my research demands attention is paid to the idea of the arts as a vehicle for social change (Thompson, 2002). Kokkos (2010) suggests the foundations of using the arts (aesthetic engagement) to promote transformative learning should be attributed to Paulo Freire. For example, Freire's (1993) educational philosophy is manifest in Augusto Boal's 'theatre of the oppressed' where role-playing with intervention from the audience (who become 'spectators') promotes dialogue and develops awareness of the multiple perspectives involved in a social dilemma. Donovan (2005) adopts Boal's Forum Theatre approach in a project working with young people to explore social change. It follows that by exploring multiple endings to the same situation a sense of agency is developed and the realisation of social change becomes possible.

Theatre is a sense of double vision - on the one hand, we are aware we are watching theatre and are engaging in a safe exploration. On the other hand, we are fully engaged in the believable circumstances and characters we are presented with. It feels like life unfolding before us. (Donovan, 2005: 46).

However, though Donovan (2005) links individual and social change, the empirical evidence drawn from the literature on transformative learning seems less convincing. Donovan (2005) refers to the exploration and identification of multiple endings, which is not the same as working towards, or indeed realising, social change in some way.

Lawrence (2012), by contrast, provides a more convincing argument that perspective transformation leads to social change with the example of an increase in environmental sustainability following the release of Al Gore's *An Inconvenient Truth*.

2.3.2.2 Rational and extrarational dimensions of meaning forming

The affective dimension of meaning making is an area of contemporary theoretical interest and an area of Mezirow's work that has received repeated criticism for being less developed (Dirkx *et al.*, 2006; Erickson, 2007; Jarvis *et al.*, 2003; Kokkos, 2010; Mälkki, 2010; Mezirow, 2009). In fact, Mezirow (2000; 2011) does recognise the importance of the affective dimension though the role of emotion in transformation is not (fully) articulated in his work (Kitchenham, 2008; Kokkos, 2010).

Rational and extrarational arguments are posited as alternative understandings of transformative learning in the approaches adopted (respectively) by Mezirow and Dirkx (Dirkx *et al.*, 2006; Dirkx, 2012). In contrast to the rational process of critical reflection that Mezirow advances, the alternative, extrarational perspective suggests that the emotional, imaginative and affective dimensions of learning are central to perspective transformation (Boyd and Myers, 1988).

Dirkx (2012, Dirkx *et al.*, 2006) advances the extrarational perspective where images from the unconscious are brought into consciousness through imaginal reflection. Though Mezirow acknowledges the importance of both conscious and unconscious processes he maintains that the focus of transformative learning theory should be on what is consciously recognisable (Dirkx *et al.*, 2006). This is interesting because of the diversity of ways (outlined earlier) in which transformative learning is identified. Mezirow (2000) positions the emotional and intuitive explanation (focused on feelings and interpersonal relations) as a concern for the discipline of psychotherapy. In contrast, his concern with adult education is described in relation to narrative, systems and organisations, and ways of learning.

In the context of the arts, the extrarational perspective suggests that aesthetic engagement supports (critical) reflection in a way that challenges our (social and cultural) assumptions and engages the imagination to understand new possibilities thereby creating the conditions for transformative learning

(Kokkos, 2010; Wright *et al.*, 2010). Of particular relevance to my study, Kokkos (2010) attempts to understand learning through critical, affective and imaginative reflection in relation to artworks. Aesthetic experience for Kokkos (2010) is referred to as ‘a notion understood as the systematic observation of artworks’ (Kokkos, 2010:157). The operational limitations of this view are worth considering further.

Kokkos (2010) focuses on identifying and exploring the assumptions of participants through engagement with ‘great artworks’. Arguably, this process raises two problems. Firstly, the term ‘great artworks’ is a matter of subjective interpretation. While I do not necessarily disagree with the ‘greatness’ of the artworks Kokkos (2010) utilises, the implication that only ‘great’ artworks might foster affective or imaginative learning is questionable. Moreover, such an approach might also consider the difference between engagement with artworks in person and photographs of three-dimensional artworks. Kokkos (2010) uses a photograph of Auguste Rodin’s sculpture *The Thinker* to facilitate aesthetic engagement. This is important because the interpretation of a sculpture may differ depending on the position it is observed from. The use of ‘great artworks’ in the sense described presents problems in respect of the issue of cultural elitism described earlier in this chapter (in Section 2.2.2).

A second problem relates to this. The approach, as employed by Kokkos (2010), requires that the artwork chosen to foster discussion and imagination amongst learners is selected by the educator. Given that the underlying premise of aesthetic rationality lies in the connection between seeing and knowing it seems logical that learners, who may see and know in different ways (to each other and the educator), might be included in the decision-making around which artworks (great or otherwise) engage (or inspire) their imaginative, critical and affective capacities. Kokkos (2010) recognises the proposed method of aesthetic engagement is in the early stages of development thereby acknowledging the problems of ‘artwork selection’ and ‘learner-artwork engagement’ as issues requiring further investigation.

Arguably, a further distinction might also be made between processes of ‘seeing and knowing’ and ‘doing and knowing’. Kokkos (2010) prioritises the former though I would suggest they are different types of engagement. Morgan (2010) makes a similar assertion in terms of experiential learning emphasising the sensorial engagement with the world in a study of transformative learning brought about through travel. I consider the importance of this distinction further in the final part of this chapter (Section 2.3.3).

The reason I find Kokkos’ (2010) process limited in terms of its applicability to my study is because of the diversity of arts, creative and cultural activity that participants engage in through community arts projects. That is not to argue against Kokkos’ (2010) view but simply to suggest the approach is of limited applicability in a project where artworks (great or otherwise) are engaged in only to a

limited degree. In contrast, Yorks and Kasl (2006) focus their understanding of transformative learning in a more holistic way when compared to both Kokkos (2010) and Mezirow (2000). Yorks and Kasl consider 'expressive ways of knowing', which they define as 'people's intuitive grasp of what they perceive through images, body sensation, and imagination' (2006:43). As such, Yorks and Kasl (2006) offer a conceptual understanding of the 'ways of knowing' which appear to be more aligned with the participatory arts practice engaged in through community arts projects.

Through case studies and interviews with both learners and adult educators Yorks and Kasl (2006) explore the relationship between expressive ways of knowing and transformative learning. The framework underpinning the approach advanced by Yorks and Kasl (2006) is an association between modes of psyche and ways of knowing. Affective, imaginal, conceptual and practical modes of psyche (which are interconnected) produce experiential, presentational, propositional and practical ways of knowing. Yorks and Kasl (2006) advance a whole person approach and while it involves the extrarational it offers a broader perspective than taken by John Dirkx. In addition, Yorks and Kasl (2006) move beyond the association of 'seeing' and 'knowing' advanced by Kokkos (2010). As a result it offers a more inclusive approach to understanding transformative learning.

2.2.3.3 Autonomous and relational dimensions of meaning forming

Cranton and Taylor (2012) identify a third area of interest in transformative learning discourse: the relationship between autonomous and relational aspects of learning. Mezirow acknowledges:

[L]earning theory must recognize the crucial role of supportive relationships and a supportive environment in making possible a more confident, assured sense of personal efficacy, of having a self-or selves- more capable of becoming critically reflective of one's habitual and sometimes cherished assumptions, and of having the self-confidence to take action on reflective insights. (2000:25)

At the same time Mezirow (2000) indicates the need for personal will, suggesting that transformative learning must be understood in relation to autonomous and relational dimensions of learning. This suggests the transformative power of the arts must be understood in relation to context. It also suggests that attention should be paid to the arts educators involved in the community art process and in relation to the activities engaged. While transformative learning theory was not developed in this direction by Mezirow (2000), a range of researchers have explored the relational, dialogical and contextual aspects of transformative learning in recent years.

For example, Selkrig (2011) extends the focus of transformative learning from participants to artists involved in community-based projects. Cranton and Carusetta (2004) advance a conceptual model to understand authenticity as a transformative process by exploring critical reflection through the interplay of self, other, and context. Dirkx (2011) provides an overview of research exploring ideas of 'relational epistemology'. Though the settings of these studies vary with my own they provide a

useful conceptual basis for exploring the ‘dialogic epistemic perspective’ that is fostered in community-based participatory arts projects (Dirkx, 2011).

Developing (critical) awareness of other perspectives through creative engagement is an approach that transcends artforms (Atkinson and Dash, 2005; Clover, 2006; Donovan, 2005; Johnston, 2005; Lawrence and Cranton, 2009; Kokkos, 2010). An exploration of the transformative power of the arts must therefore be open to autonomous and relational learning processes, particularly in the context of the community arts.

2.3.3 Experiential and environmental perspectives on transformation

Thus far in this section I have provided an overview of transformative learning theory (Mezirow, 2000) and acknowledged relevant issues and alternative perspectives. In the final part of this chapter I consider how Morgan’s (2010) exploration of the transformative potential of travel usefully informs my understanding of the arts project as a potentially transformative environment.

Morgan (2010) considers why travel is associated with a ‘broadening of the mind’ and whether some types of travel might be more transformative than others. Though Morgan focuses on actual journeys to ‘other’ places his argument is foregrounded in the literature connecting imaginative journeying to inner transformation.

The figurative device of using spatial/geographical and environmental descriptions as metaphors for subjective states have traditionally been extended into stories and myths in which a whole dramatic journey becomes a metaphor for transformation. (2010:249)

The ‘hero’s quest’ forms one such example. This is important in the context of my research setting, for the hero’s journey is a commonly used (creatively interpreted) format for structuring the narrative of film. The Wizard of Oz is a classic example involving a central character (Dorothy) experiencing a series of challenges within a large quest. The journey, structured around a variety of rites of passage, is characterised by support and hindrance from mentors and villains along the way.

Morgan (2010) brings together experiential learning theory and transformative learning theory to suggest that the experience of ‘Otherness’ can lead to a disorientating dilemma, which may in turn lead to a transformed perspective. The Otherness of travel, for Morgan, encompasses both human and physical encounters of difference with the environment.

[B]y undertaking an actual journey involving a profound engagement with unfamiliar places and experiences, a person may experience a degree of disruption to their subjective orientation to the world (worldview or inner consciousness) sufficient to engender transformative learning. (2010: 249)

Morgan (2010) hypothesises six characteristics that may evoke transformation through travel, of which five are relevant here. Firstly, surroundings associated with ‘spirit of place’ and ‘sense of

place'. Secondly, opportunities for dialogue with other cultures. Thirdly, opportunities engaging in the development of 'communitas' through shared activities. The final two characteristics relevant to the community arts context concern the opportunities that exist for reflection and for voluntary work.

'Spirit of place' is defined in terms of the relationships between tangible and intangible aspects of a place that provide meaning, value and emotion (Morgan, 2010). Tangible in this sense includes buildings and objects whereas the intangible alludes to memories, events and narratives of place. 'Sense of place' references the relationships of Otherness between people and place in terms of the natural landscape. Crucially, the relationship between people and place is viewed in broad terms encompassing affective and existential dimensions. 'Sense of place' is similar to 'spirit of place' in that both are viewed as sources of emotional connection.

Related to the concepts of 'sense of place' and 'spirit of place', Morgan (2010) considers how the traditional 'religiophilosophical' pilgrimage fosters 'imaginal work' (or 'soul work') thereby leading to transformation. The reference to imaginal (soul) work indicates that Morgan (2010) draws on the extrarational theoretical perspective of transformative learning. Indeed, Morgan (2010) references the work of John Dirkx.

A variety of rituals (purification, praying) and engagement with relevant objects (religious texts, key narratives, talismans) are used to support pilgrims on spiritual journeys. In addition to the intrapersonal aspects of the journey, the interpersonal is acknowledged in the development of 'communitas', defined as the 'relationship forged between members of a pilgrimage group' (Bowie, 2000). Communitas is embodied through collective activities including discussion, reflection, feasting and singing as well as through symbolic activities that emphasise their membership (wearing a uniform or emblem).

I argue the connection Morgan (2010) establishes between transformative learning theory and experiential learning theory is significant in the context of my research. The participatory arts and community setting of my study presents opportunities for exploring how the different perspectives of transformative learning theory (detailed in Sections 2.3.2.1 to 2.3.3.3) might operate and coexist. This is important for three reasons. Firstly, Cranton and Taylor (2012) suggest that transformative learning research continues to be primarily informed by Mezirow's transformation theory. There is therefore a need for empirical research embedded in the alternative perspectives presented in this section. Second, they identify areas of contention in the existing literature around the importance of context, relations and affect, which I consider to be relevant in the community (and participatory) arts context. Third, they posit the future of transformative learning theory lies in bringing together the dichotomies of perspective presented in this section (Cranton and Roy, 2003; Cranton and Hoggan, 2012).

I offer two critiques of Morgan's work, which help connect my findings to areas of contemporary debate amongst transformative learning theorists. First, while Morgan (2010) reflects on his own diverse experience of travel (in groups and as an individual), his study principally brings together relevant literature to hypothesise a relationship connecting travel with transformation. An empirical gap in the literature therefore exists. My second area of critique relates to Morgan's (2010) definition of transformation. A focus on the transformative environment raises a question regarding the nature of transformation. Is it possible to establish the transformative potential of travel (or an arts project) without also asserting something of the nature of transformation?

Morgan (2010) situates his theory of the transformative potential of travel within a broader discussion of the literature connecting inner (metaphorical) journeying to transformation. In this way, insight (as transformative learning) may be thought of in a range of ways. A focus on the transformative environment leaves open the possibility that transformative experience might mean different things to different participants, perhaps, as a broadening of the mind, inner psychological development or premise transformation.

Drawing on Mezirow (2000), Morgan's (2010) perspective appears aligned with a rational perspective of transformative learning (described in Section 2.3.2.2). At the same time, he also indicates the imaginal, extrarational perspective as a way of incorporating understanding of transformation from pilgrimage practice. The traditional pilgrimage is regarded as an embodied, sensorial experience because it is undertaken on foot (Morgan, 2010). Morgan asserts that where the experience is emotional and significant on a personal level then the extrarational perspective is relevant. Since he grounds the connection between travel and transformation in the literature of inner journeying, this would suggest transformation is fundamentally significant on a personal level. In other words, the rational and extrarational perspectives are brought together without providing an explanation of the tension between these differing views.

However, Cranton and Taylor argue that although distinctions are made between theoretical perspectives this is not to suggest the tensions between them are fully resolved or indeed understood.

The relationship between emotions and transformative learning is not yet well understood, and we know little about emotions and feelings in relation to other factors, such as how they foster and inhibit reflection; how they relate to the transformation of epistemic, sociolinguistic, and psychological perspectives; and how they manifest themselves in different cultures. (2012:13)

Lawrence (2012) suggests the arts support the trying on of new roles and relationships, and planning action, by nature of the experience of artistic expression. These processes include the engagement of emotion and imagination, self-reflection and the development of empathy. The basis of this view lies in research rooted in the discipline of depth psychology and the Jungian concept of individuation

(Boyd and Myers, 1988), referred to in the literature as the extrarational perspective. Lawrence asserts that:

These ways of knowing - which call upon our imagination (Greene, 1995) and our intuition (Lawrence, 2009) and come to us through dreams, meditations, and other unconscious processes - are often expressed though *[sic]* various art forms. (2012: 472)

How is it that we can know how our dreams, meditations and unconscious processes contribute to our understanding what is transformed when engaging with the arts? My response to this lies in the adoption of image elicitation, and my findings support an argument for using image-elicitation to understand participants' experience of the community arts project.

2.3.4 Summary

I position my understanding of transformative learning as grounded in Mezirow (2000) but involving a range of theoretical lenses to explore the issues relevant to my study. My research is informed by a broad base of perspectives, as transformative learning itself can be (Selkrig, 2011).

It may be that for one person in one context, transformative learning is a rational endeavor; for that same person in another context, it could be emotional and intuitive; in some contexts, social change may need to precede individual change, and in another context, individual transformation drives social transformation and so forth. (Cranton and Taylor, 2012:3)

2.4 CRITIQUE OF THE LITERATURE REVIEWED

In this final section of my review of relevant theory, research and policy I make apparent the limitations of the literature considered. I do so by acknowledging the various limitations arising out of the practical constraints imposed on this research.

Firstly, then, addressing the three complex areas in which my study is grounded (the transformative power of the arts, arts evaluation and transformative learning theory) means that the scope of this review necessitates limitations. I have positioned my understanding of transformative learning primarily in terms of adult education, rather than other approaches which might have been adopted (depth psychology, for example), primarily because my research is rooted in an adult education context. My reasons for doing so lie partly in the situational context in which I am studying (a school of education). In addition, it seems logical that I should take such an approach because my research interest (in terms of community arts) is firmly rooted in this discipline.

Having framed my research in relation to Mezirow's (2000) theory of transformative learning, much of the research literature informing my work is outside of the Scottish context. The attention I have given to Mezirow has resulted in a focus on a broadly western (North American) perspective of transformation. Limited attention has been paid to alternative eastern perspectives of transformative learning such as that provided by Wang and King (2008) though in the context of my research this perspective is less relevant.

The majority of the research informing my understanding of transformative learning adopts a qualitative research approach, with a few notable exceptions (Brock, 2010). This reflects the nature of my own focus on participants' experiences, words and images.

In terms of transformative learning, key works by Lawrence (2012) and Cranton and Hoggan (2012), exploring aesthetic experience and the evaluation of transformative learning respectively, were published after I gathered my data in 2011 and therefore could not inform the methodological approach detailed in the next chapter.

My research took place at a time of significant change in the arts sector in Scotland. Creative Scotland (2011), which has informed my understanding of the educational agenda of Creative Scotland, is likely to evolve as the organisation becomes more established. As a result, my observation that current arts education policy is young person centric should be seen as reflecting a particular moment in time. A corporate plan necessitates a different language to an educational strategy document. That said, my assertion is also informed by the Scottish Government action plan linking education, creativity and culture in schools (Scottish Government, 2010a). In an economic climate prioritising performativity, directed by a Government focused on improving the Scottish economy, it is perhaps

not surprising that the Creative Scotland corporate plan is framed in economic (and managerial) terms.

Lastly, Creative Scotland is not the only publicly funded organisation in Scotland with a remit connecting art and education (Thompson, 2002). I exclude discussion of the national companies (Scottish Ballet, the Scottish Chamber Orchestra, Scottish Opera, the Royal Scottish National Orchestra and National Theatre of Scotland), libraries, museums, galleries as well as the local authority cultural provision, though I have highlighted connections where relevant. My focus is on a single community arts project delivered by a single arts organisation, rather than a broader range of arts organisations operating in Scotland. This may have implications for the types of organisations able to draw comparisons with my research setting and their own.

2.5 SUMMARY

This chapter situates my study within three fields of relevant literature. Contemporary arts evaluation research is dominated by attempts to establish a holistic approach that can meet the needs of both government and cultural sector. I have positioned my theoretical interest in relation to transformative learning theory and described the differing contemporary perspectives as dichotomies of autonomous/relational, extrarational/rational and personal/social learning. In addition, I have suggested that Morgan (2010), drawing on experiential learning theory as well as transformative learning, offers an interesting alternative perspective of transformative experience focused on the environment rather than the individual.

Now the hero stands at the very threshold of the world of adventure, the Special World of Act Two. The call has been heard, doubts and fears have been expressed and allayed, and all due preparations have been made,..., **Crossing the First Threshold** [author's emphasis] is an act of the will in which the hero commits wholeheartedly to the adventure. ('Crossing the First Threshold', Vogler, 1999:127)

CHAPTER 3 METHODOLOGY

My research studies participants' experience of a community arts project as the focus of the transformative power of the arts. My first research question considers whether participants' experiences can be theorised and understood as transformative arts-based learning.

My second research question is informed by Robert Stake's view (cited in Simons and McCormack, 2007) that the creative arts offer different ways of knowing, which might usefully inform the evaluation process. I suggest that the same rationale can be used to advocate the use of visual research methods. I therefore ask, to what extent can participants' experience of a community arts project be understood through visually-based research methods?

Lastly, it follows that having positioned the overall rationale of my thesis as a concern for arts evaluation I ask, what are the implications for existing practices of arts evaluation?

To answer these questions, I conducted an ethnographic study of a collaborative community arts project over a 20 month period, with 19 participants, including 37 interviews and 13 days of participant observation with a focus on visual methods of data generation and analysis. My data collection approach also included documentary research. This chapter outlines the approaches taken to gather my data. It is comprised of seven sections.

In the first section I explain the methodological approach I adopted along with the ontological and epistemological assumptions I have made. This includes my rationale for conducting (and presenting) my research as a visual ethnography. The second and third sections respectively detail my approach to site and participant selection and the research methods used. The fourth section focuses on the ethical dilemmas I encountered in planning and implementing my research. I situate my methodological contribution to knowledge in this section. I do so because my approach to the presentation of photographs in my visual ethnography demands some explanation of the underlying rationale. The fifth section explains the analytical approach I used to arrive at the findings outlined in subsequent chapters. The penultimate section examines the issue of research quality using a range of relevant lenses. In the final section I provide an overview of my research participants.

3.1 METHODOLOGICAL APPROACH

In this section I position my overall methodological approach as a visual ethnography. Two questions arise as a result: firstly, why is (visual) ethnography an appropriate approach to use in the context of this study, and; secondly, what constitutes a visual ethnography? I address these questions in the following three sections. The first considers the appropriateness of ethnography to my research in general terms. The second section examines the nature of visual ethnography. The third section explains my own ethnographic approach.

3.1.1 Rationale for ethnography

In this section I elaborate the purpose(s) of ethnography and the appropriateness of an ethnographic approach in the context of my research questions. In addition, and given the flexibility with which visual ethnography might be implemented I outline the approach I take here. I begin with the ontological and epistemological considerations guiding my research.

My focus on participant experiences is a focus on action and interaction within the community arts project. My research questions are indicative of a constructivist ontological position whereby social reality is formed (and reformed) through the actions and interactions of social actors. My concern lies with exploring the understanding of those present in the setting under investigation. This marks an interpretivist logic underpinned by hermeneutic, phenomenological and symbolic interactionist traditions. That is not to suggest these traditions are synonymous with one another, but rather that they are coherent. I argue that the ethnographic focus on description is aligned with the interpretivist perspective, though not unproblematically so. Hammersley (1992) summarises the inherent contradiction in applying a descriptive realist account to a relativistic viewpoint of the social world. I resolve this problem by advocating a reflexive approach to my description of the social reality of the community arts project.

The engagement ‘in situ’ and the high status given to participant accounts made ethnography a natural choice because of the possibility that participants’ experience will vary between respondents and research settings. In addition, Walford states:

Fundamentally, there is a correspondence between the way in which children and others learn and the way that ethnographers go about their task. The parallels between the two processes are such that ethnography is well suited to the investigation of a range of research questions about the experience of learning. (2008:7)

I considered this important because of the association between education and community arts, which I outlined in Chapter 1 (Section 1.2). In addition, viewing ethnography as both process and product enabled me to further consider the implications for arts evaluation of using visually-based research methods. The distinction of process and product is a recurring theme in my research because of the

capacity of photographs to enable both subjective reflection and objective representation (Stanczak, 2007). These ideas are further explored in Chapter 5.

I now outline what I consider to be the defining features of ethnography. This is important because ethnographic research divides opinion (Beach, 2008). It may be used to represent the social setting and therefore emphasise description or it may involve theory building (Hammersley and Atkinson, 2007). Again, the view of ethnography as both process and product stands in contrast to the view of ethnography as a method of data collection. The latter view (ethnography as a data collection method) is sometimes used synonymously with participant observation and anthropology (Forsey, 2010). My research adopts the former position that ethnography relates to both a means of data collection and an approach for communicating social research.

Rather than a method for the collection of data, ethnography is a process of creating and representing knowledge (about society, culture and individuals) that is based on ethnographer's own experiences. (Pink, 2007a:22)

The emphasis on creating and representing knowledge positions ethnographic research as both a process of inquiry and mode of representation. This is appropriate for my investigation because the research informing my study follows this approach and, more importantly, this perspective allows me to explore both the subjective and objective capacities of photographs.

This approach is perhaps significant given current ethnographic debates about the 'ethnographicness' of traditional versus contemporary ethnographic practice, which I explore further in my discussion of research quality (Section 3.6). Walford (2009) argues for an allegiance to commonly accepted ethnographic practice. This includes rigour in data collection, long periods of field work and research presentation "in a systematic and clear way" (2009:271). In addition, a close researcher-researched relationship, a focus on tacit knowledge and the production of richly descriptive accounts might also be associated with ethnography (Bryman, 2008; Burgess, 1989; Hammersley and Atkinson, 2007; May, 1993; Walford, 2009). Those adopting contemporary ethnographic approaches prefer an altogether freer view of ethnography. This applies as much to the research methods used as it does to the way theory informs data collection and analysis (Hammersley and Atkinson, 2007). It also applies to what is presented as ethnographic research. The term 'ethnography' is used broadly in the existing literature and appears increasingly often in recent years (Bryman, 2008; Comaroff and Comaroff, 2003; Hammersley and Atkinson, 2007).

Ethnography (as a research approach, a method and product) is therefore the subject matter of much debate. In order to provide some clarity I use the term to denote an approach that references the use of a range of ethnographic methods and that acknowledges that what is produced is an ethnographic product.

A concern for ethnographic product brings together discussion of presentation and representation. Bryman (2008), citing Van Maanen, suggests that ethnographic accounts are ‘imbued with realism’ and that the goal of the ethnographer is ultimately about making ‘strong claims to truth’ (2008:684). This view contrasts with the approach taken by Pink:

It does not claim to produce an objective or truthful account of reality, but should aim to offer versions of ethnographer’s experiences of reality that are as loyal as possible to the context, negotiations and intersubjectivities through which the knowledge was produced. (2007a:22)

While Bryman (2008) focuses on the rhetorical strategies through which ethnographers make their truth claims, Pink (2007a) views the context in which the description is produced as paramount. Consequently, they represent quite different understandings of ethnography. That said, these two perspectives meet in two ways: with the emphasis on a richly descriptive account of the social issue examined, and on the idea that participant observation is a central method of data collection. The emphasis on rich (or thick) description indicates the anthropological lineage of participant observation to Clifford Geertz (Rowse, 2011).

3.1.2 Visual ethnography

My methodological approach involves images of varying types and I position my approach as aligned with visual ethnography.

Bryman (2008) asserts that the written word, as the dominant tradition, tends to overshadow consideration of the visual. Pink (2007a) and Rose (2007) acknowledge the visual as valuable in attempting to counteract the dominance of the written word.

When ethnographers produce photographs or video, these visual texts, as well as the experience of producing and discussing them, become part of their ethnographic knowledge. Just as images inspire conversations, conversation may invoke images; conversation visualizes and draws absent printed or electronic images into its narratives through verbal descriptions and references to them. In ethnography images are as inevitable as sounds, smells, textures and tastes, words or any other aspect of culture and society. (Pink, 2007a: 21)

Pink (2007a) references the inevitability of the presence of images in ethnography, irrespective of whether photographs and video (or other visuals) are incorporated into the research process (Pink, 2007b; 2009). Thick description and participant observation rely on seeing. It is therefore axiomatic that observation, as a defining element of ethnographic research, is (at least partly) a visual activity.

Visual ethnography incorporates the use of ‘visuals’ (including video, photography, and drawing as well as other media) possibly both as ethnographic process and product (Canal, 2004). In the context of my research this is important. Pink (2007a) suggests that the process of producing visuals offers an opportunity for meaning making. In addition, that visuals are also viewed as ethnographic knowledge

suggests that they have an additional role to play in an evidentiary capacity, albeit in a reflexive way (Pink, 2007a). Regarding this reflexive component, Pink states:

A reflexive approach to classifying, analysing and interpreting visual research materials recognizes both the constructedness of social science categories and the politics of the researchers' personal and academic agendas (2007a:117)

Just as opinions differ regarding the characteristics of ethnography so do opinions differ regarding the visual in visual ethnography. For example, photographs in social anthropology were traditionally used within a realist framework, accompanied by written text explaining the content of the image in a way that supposed that meaning was uncontested (Bryman, 2008). Perspectives on the position of images in ethnography have since shifted (Henwood *et al.*, 2011). In contrast to the traditional realism of social anthropology, Pink (2007a), Mitchell (2011) and Rose (2007) suggest the value of the visual lies in the capacity it affords for reflection and therefore as a tool for eliciting information. Harper (2003) too, distinguishes between photographic research strategies as empirical (similar to the traditional realist approach), visual narrative (documentary), elicited cultural explanation (image-elicitation) and what might be termed phenomenological reflection (similar to image-elicitation but focused on the experience of the photographer).

Visual ethnography might therefore be characterised at the very least with the idea that the researcher takes images seriously within a broadly ethnographic research process. Moreover, the process may involve the analysis of existing images, the production of images (by researcher, participant or collaboratively) or the use of images to elicit data (Hodgetts *et al.*, 2011; Pink, 2007a; Rose, 2007; Samuels, 2007). It may also involve a combination of approaches. Just as the process of ethnography is open to interpretation so too is the visual within visual ethnography, both as process of inquiry and ethnographic product.

3.1.3 Ethnographic approach adopted

Before moving on to outline my approach to data collection I now outline the combination of research methods contributing to my research as a visual ethnography. In brief, I chose to support my close observation of the research setting with interviews and documentary research.

Interviews provide an opportunity to focus questions on topics of relevance in a way that participant observation may not necessarily facilitate (Bryman, 2008). The option to interview participants during the Project was desirable but also part of an informal reciprocal agreement between myself and my research setting gatekeeper. It therefore made sense to incorporate the data that I was obliged to gather (and transcribe) within my own study.

The opportunity to use participant observation as a data collection method existed from the outset by nature of the community arts Project I gained access to. I felt this method provided a valuable opportunity to understand participant experiences of the Project in response to the surrounding setting

and activities engaged in by participants, as they occurred. Participant observation provides an opportunity to explore the social reality as it takes place, in context (Banks, 2007; Bryman, 2008). The (participant) observer may be in a position to identify what appears strange to the outsider but has become tacit understanding for those familiar with the social setting (Bryman, 2008; Delamont, 2008; Hammersley and Atkinson, 2007).

For example, asking someone (after the fact) what surprised or challenged them is different to witnessing (or experiencing) someone's joy (or frustration) first-hand. The interview relies on the ability of the interview participant to recollect events they may have forgotten about. In a study covering a significant period of time (like this one) this can be difficult. Forsey (2008) explains this problem in a different way, contrasting observation in the natural environment of a research setting with the (potentially) 'contrived' encounter of the interview. That is not to suggest that participant observation enables access to the 'truth' of a research setting in any realist sense. The interpretivist position I adopt acknowledges the constructed nature of what I refer to above as the 'natural environment'. I consider that incorporating interviewing with participant observation provides a complementary approach to data collection thereby enabling the identification and exploration of important themes in an ongoing research process.

In addition to interviewing and participant observation I felt there was a strong rationale for including documentary research. Doing so allowed me to incorporate relevant documentation concerning my research setting, including the objectives of the arts organisation delivering the community arts project. In the context of a visual ethnography, incorporating documentary research raises a question regarding what constitutes a document. Scott, citing Sidney and Beatrice Webb, suggests that a document is:

[A]n instrument in language which has, as its origin, and for its deliberate and express purpose, to become the basis of, or to assist, the activities of an individual, an organisation, or a community. (1990:11)

Documents were once traditionally associated with written material though the distinction (even in the early nineties) was less clearcut in respect of photographs (Scott, 1990). Bryman (2008:515) has adopted a liberal approach toward establishing a definition. Documents can be 'read', they will 'not [have] been produced specifically for the purpose of social research', they facilitate analysis and they are relevant to the research. Bryman's (2008) criteria allows for a freer understanding of what a document might be. Similar to Scott (1990) a degree of ambiguity is apparent in Bryman's (2008) distinction when thinking about visual research methods.

In the previous section I described some of the ways that photographs (and other images) might be used within a visual ethnography, including image-elicitation where visuals are used in an interview setting to generate data (Henwood *et al.*, 2011). According to Bryman (2008) the use of an existing photograph (not produced specifically for the purpose of social research) would mean that if used in

the context of image-elicitation it would be considered a document. In contrast, a photograph taken in a research setting (by participant or researcher) that is later used for the same image-elicitation activity would no longer be classified as a document.

Scott (1990) notes that the variable status of photographs as aesthetic product or documentary record appears to have depended on the photographer, the context in which the photograph was taken and the purpose to which the photograph was put (Scott, 1990). In other words, how the photograph is situated within the research is important. This perspective supports the reflexive approach which Pink (2007a) adopts, and which I have aligned my research to. In reconciling the problem of including or excluding photographs (or images) as documents I draw on Stanczak's (2007) discussion of the relationship between the subjective and objective positions that images might hold. Stanczak states, 'images often ask us to hold both positions simultaneously to greater or lesser degrees' (2007:7). As such, I consider that the photographs (and images) produced within this study can be thought of as documents but that they must also be considered in the context of the words participants associated with them. Adopting this position allows me to consider similarities between the objective content of participants' photographs but also their subjective reflections.

The combination of methods outlined here are consistent with my understanding of visual ethnography. I elaborate and reflect on my methodological decisions in light of my findings later in this chapter (in Sections 3.4 and 3.5).

3.2 RESEARCH SETTING AND PARTICIPANT SELECTION

In this section I outline the process of identifying and accessing my research setting and selecting my research participants. I also reflect on some preliminary research undertaken between February and March 2011 that I used to inform the general development of my study.

3.2.1 Site selection and preliminary research

I found my research setting as the result of some existing contacts of one my supervisors. Following a brief introductory meeting with the main gatekeeper in November 2010 I agreed to explore the possibility of focusing my research on The Happy Lands Project. At this stage the organisation delivering the project (Theatre Workshop Scotland) were approximately 2 months into delivering Phase 1 of a two-stage Project loosely categorised into ‘pre-production’ and ‘production’ phases. The Project (referred to throughout as ‘the Project’), funded primarily by Creative Scotland, produced a collaborative (professional crew and community cast) feature length film based on local stories of Fife mining culture during the 1926 UK general strike. Further information about Theatre Workshop Scotland and the Project can be found in Appendix 1. Since both the Project and the film produced share the same name I use The Happy Lands to denote the Project and *The Happy Lands* when referencing the film.

The classification of the Project into two phases actually refers to the funding it received. Funding for the production of the film was based on successful completion of Phase 1. In practical terms Phase 2, the production phase, also incorporates post-production work, which involves editing, narration and music production. From this point forward, I use the term ‘production’ to refer to the 5 week filming stage of the Project.

Phase 1 of the Project required the development of a script, the production of a trailer for the film and the submission of a monitoring report to Creative Scotland. During Phase 1 I considered how my objectives were compatible with the objectives of the Project. The opportunity arose to conduct and transcribe some brief initial interviews with participants on behalf of TWS, which I agreed to.

At the end of January 2011 (5 weeks before the report was due to be submitted) TWS suffered a staff loss that meant they urgently required someone to draft their monitoring report. Given my involvement in the Project to date I was offered the opportunity. I was asked to conduct and transcribe further interviews with participants and with some of the partners supporting the Project as well as drafting the monitoring report around nine key outcomes. I considered the advantages and disadvantages of engaging with the Project in this way and consulted with my supervisors before agreeing. In what follows I outline these considerations as well as some consequences I had not anticipated. I then explain how this initial exploratory work helped to me to identify the focal point of

my research. I do not consider this work a formal pilot study though it was certainly formative in developing my research focus and trialling my research equipment.

Against conducting this work for TWS I was troubled by the level of independence I would have from the Project Monitoring Officer whom Creative Scotland had engaged to support TWS. I felt a conflict of interest might develop between the possible pressure to obtain useful information for the producer (to support the TWS claim for production funds) and the necessity to avoid leading respondents during interviews.

However, I felt that the advantages of undertaking this work outweighed the disadvantages of doing so. Given how little time there was to collate the required information and draft the report it was apparent that supporting the Project in this way would place me in a strong position to develop my study within the same research setting. I considered that the remuneration I received would be useful given the fuel costs involved in travelling nearly 100 miles each time I visited the research setting. Most importantly, I felt the opportunity to work closely with the producer and community cast would help to build rapport and trust as well as develop my knowledge of the setting and the Project.

As a result of this work I gained confidence interviewing participants and had the opportunity to test my equipment, data collection and analysis methods. In total I conducted 17 participant interviews and a small number of stakeholder interviews with representatives of the organisations supporting TWS. I took brief notes during stakeholder interviews and recorded participant interviews using my digital camcorder. This distinction was important because the partners (stakeholders) were not involved in filming and therefore less likely to be comfortable having their interviews recorded in this manner. Interviews ranged in length from 10-30 minutes. In addition, I attended several community sharing sessions on Sunday afternoons, during which I considered my future role in the setting.

In preparing the report for TWS I had access to relevant Project documentation. I gained an insight into the time, financial and resource constraints imposed on TWS in the last weeks of Phase 1 of the Project as well as the hopes of the producer for the evaluation of the Project. For example, at this stage of the research process I became interested in the perspective of the producer on the presentation of their end of Project evaluation. She spoke about the possibilities of using a creative format to present the evaluation. The producer mentioned the hero's journey narrative (referenced in section 2.3.3) as one possible example (with TWS as the hero). A second example was suggested around the 'tree of life' as a metaphor for the Project. In Chapter 6 (Section 6.1.1), I explore how these hopes were not (fully) realised in the evaluation report submitted to Creative Scotland.

My work for TWS also helped me to find a balance between my participation and observation. I found that building rapport through participation is important but it can also cause confusion for all parties. On one occasion I felt unable to refuse the call 'everybody on your feet' during a dancing

workshop. The experience brought back unhappy memories of enforced school dance and though the opportunity provided valuable insight into the apprehension associated with taking part (and also possibly some unanticipated enjoyment) I was ultimately glad of the salvation brought by my camcorder and the opportunity it afforded me to embrace my role as observer.

On a second occasion I was obligated to sing *The Internationale* (shown in Figure 4.5), a song associated with Socialist and Communist roots. During Sunday afternoon singing workshops participants had memorised the lyrics and learnt about the social context in which the song was written. Again, in response to the command ‘everybody on your feet’ I sang (what else could I do?). The enthusiasm with which the song was sung by those around me stemmed not only from the fact that everybody knew the tune and the words. Community members sang with gusto, punctuating the lines with clenched fists and determined faces, demonstrating their embracement of the lyrics. In contrast, and with every line I read, I felt a fraud. The event was significant for me because it helped me to reflect on the social, cultural and political assumptions I was taking into the research setting and how these might be different to those around me. In other words, these two experiences were central to my developing an understanding of my role in the research setting and my developing an understanding of the importance of researcher reflexivity.

My concerns regarding my independence from TWS were also allayed, because although I drafted the report, the producer was ultimately responsible for the overall content and layout (Trew and Wright, 2011). Furthermore, since my research developed around participants’ experience of the Project (rather than the evaluation itself), my involvement in writing the report was less contentious than I had initially anticipated.

Advantages aside, one disadvantage I had not anticipated became evident early on. I found that the producer largely introduced me as someone helping with the evaluation. As a result, I felt that participants were primed (albeit unintentionally) to perform in my presence. I took great care in redefining my presence in the setting from then on. This meant emphasising my presence as a student researcher affiliated with The University of Edinburgh, and therefore independent from TWS. That said, being introduced in other (less specific) ways might have resulted in the same performances from community members.

The preliminary work I conducted for TWS enabled me to develop my research interest, practise my interviewing skills, familiarise myself with the collection of data using my digital camcorder (and analysis software), gain the trust of participants and key gatekeepers, and develop an understanding of my future role in the setting.

3.2.2 Participant selection

The participant selection process described here applies both to my preliminary work for TWS and my own research. I mentioned earlier that I agreed to interview some Project participants for TWS. As such, the Project producer made the initial decisions regarding which community members to interview; my research participants were essentially negotiated for me by TWS. I discuss the issue of informed consent in Section 3.4.2. However, prior to interviews commencing I explained my research to participants and asked if they were content for me to use the transcripts for my research purposes as well as providing a copy to TWS. All agreed.

The selection criteria used to identify participants can be traced back to the Project objectives (detailed in Appendix 1) to engage a diverse range of participants. Participants were selected purposively, based on their age, gender, residential location in Fife and whether they were involved in the Project on their own, as a single parent or part of a family taking part. Participants were also selected based on their engagement with the creative disciplines involved in filmmaking (acting, photography, story development, music, set and costume design) and their level of attendance during Phase 1. The term ‘community champions’ was applied (by the producer) to Project participants whose experiences were incorporated into TWS reports. I use the term participants, in preference to ‘subjects’ or ‘respondents’, to acknowledge a willingness to contribute (to the TWS evaluation and my research) but also because the alternatives imply a degree of exploitation that I do not consider relevant in the context of my study.

In addition to the community champions interviewed during my preliminary work, further participants were added to my interview schedule during (and after) the production phase of the Project. In some cases, based on my participant observation during the production of the film, I made participant recommendations. Some of the community champions interviewed during the preliminary study were not interviewed again and I took the decision to exclude these participants from my sample.

The limitations of my sampling approach should be acknowledged. I might have contacted all community members participating in the Project. To a (limited) degree I tried to facilitate this by suggesting to TWS that I utilise my camcorder in the research setting as a video diary. This opportunity was not taken up because TWS had employed a documentary film-maker to capture brief comments from community members during the production of the film. In addition, at my suggestion, the producer considered the feasibility of a visual survey involving all community members selecting a single photograph of their experience accompanied by a short explanatory statement. This was not possible given the time constraints TWS faced during the post-production phase of the Project. Overall, selecting participants based on the rationale of the producer (in the context of their Project evaluation) offered an appropriate sampling approach for the purposes of my research, since these participants were selected because they reflected the range of people involved in the Project and because the sampling approach mirrored that used by TWS for the purposes of their evaluation.

3.3 RESEARCH METHODS

Now the hero fully enters the mysterious, exciting Special World which Joseph Campbell called "a dream landscape of curiously fluid, ambiguous forms, where he must survive a succession of trials." It's a new and sometimes frightening experience for the hero. No matter how many schools he has been through, he's a freshman all over again in this new world ('Tests, Allies, Enemies', Vogler, 1999:135)

In the sections that follow I describe the implementation of the specific research methods employed to gather my data. In each case I elaborate the considerations I regard as central to the research methods used.

3.3.1 Participant observation

I cover four areas in my discussion of participant observation. I look first at the type of role I adopted within the research setting and the implications this had for my participation and observation. I then briefly advance the rationale underpinning my observation schedule. I explain the purposes of participant observation in the context of my study and, lastly, I outline and justify my decisions regarding the data recording devices utilised. Throughout, I reflect on the differences between what I intended to do in contrast with what transpired as possible, feasible and realistic within the setting.

Before turning to these tasks Table 3.1 provides a summary of the dates when I observed the production of the film along with the amount of time I spent in the field, the time I spent writing up my fieldnotes and the data generated. In Section 3.2.2 I explained that I acquired further research participants after completing the participant observation phase of my data collection. Rob, Mary, Tanya, Don and Oscar became research participants later in the overall Project process and therefore my fieldnotes contain limited observation of their experience in my research setting. As such, the column detailing the number of research participants present (in Table 3.1) shows only the participants I planned to observe from the beginning of the production (filming) stage of the Project. Though the column detailing number of participants present suggests there might have been opportunities to observe more of my participants on certain days, this was not necessarily the case. For example, the filming of crowd scenes involved the majority of participants. I often spent the same amount of time (on my own) waiting to speak to (or hang around with) people on days when 2 or 3 of my participants were present as I did when more than 10 of my participants were present. In addition, though I planned to observe my research participants this does not mean I did not observe other community members taking part in the Project. My fieldnotes reference Rob, Mary and Don (and others) because I spent a lot of time with them. Since I only met Tanya during our interview my fieldnotes contain no reference to her experience of the Project. In addition, Table 3.1 excludes two days where I attended community meetings prior to gaining written approval from TWS to conduct my research.

Day	Date (2011)	Hours in field	Time writing up	Photo/video	No. participants present ⁷
1	22 JULY	13.5 hrs	6 hrs	46/8	3
2	24 JULY	12 hrs	6 hrs	48/3	9
3	26 JULY	13 hrs	5 hrs	38/0	17
4	30 JULY	8.5 hrs	4 hrs	39/6	10
5	1 AUG	10 hrs	2 hrs	25/2	16
6	2 AUG	14 hrs	2 hrs	19/6	12
7	3 AUG	6 hrs	4 hrs	31/0	10
8	7 AUG	4.5 hrs	2 hrs	34/0	4
9	12 AUG	9 hrs	5 hrs	62/0	4
10	14 AUG	8 hrs	4 hrs	8/0	7
11	17 AUG	7.5 hrs	4 hrs	13/0	7
12	19 AUG	4 hrs	5 hrs	34/0	2
13	21 AUG	16 hrs	4 hrs	78/4	2
TOTAL		126 hrs	53 hrs	475/29	

Table 3.1 Observation schedule

Having presented an overview of the data generated I now turn to the first of my tasks in this section. I consider the role adopted that of overt observer as participant (Bryman, 2008). The nature of the research setting and my introduction to it largely dictated this role. In addition, my lack of familiarity with the local area and mining history excluded the possibility of my participating fully within the Project as a member of the local community. While a number of Project participants are similarly lacking in some of these characteristics, the financial constraints of my traveling to Fife two or three times a week over the course of a year⁸ would have precluded me from engaging in the Project in this manner. Finally, the initial stages of the Project coincided with the initial stages of my research programme when my activity was directed on the formulation of my research questions.

Having gained access to the research setting I made decisions regarding when and where my observations should be focused. I had intended to begin collecting data through participant observation immediately prior to the filming of the Project. This would have given me access to a range of creative workshops (costume, set design, acting, music) in which my participants were involved. Project delays meant that when Phase 2 funding was confirmed (by Creative Scotland)

⁷ An overview of participants is detailed in Section 3.7.

⁸ While the production of the film took place over 5 weeks the Project process extended over a much longer time frame. Further details are provided in Appendix 1.

TWS were under a great deal of pressure to meet their pre-production deadlines (sourcing the professional crew to build the set, design and make costumes). This impacted on my research because TWS were extremely difficult to get hold of during this time. It was only at the final pre-production community gathering (one week before filming began) that I gained (verbal) approval to carry out my research. With the majority of the pre-production work complete I was restricted in what I could then observe.

As a result, my participant observation was planned entirely around the filming schedule, covering a 5-week period during July and August 2011. I took decisions around which days I should spend in the setting, for how long, and what and who to focus my observations upon. I now elaborate those decisions.

The (TWS) designated 'community champions' (my research participants) gave me a clear starting point from which I began to take these decisions. I constructed a spreadsheet covering the production phase and highlighted which days each participant appeared in the filming schedule⁹. I was determined (certainly initially) that I should experience my days in the setting in as similar a way as I could to the community participants involved in the Project. This meant that if they were required to be on set at 7am until 10pm then I would be present for the duration. With such a long period of observation on any given day I initially planned a day between each period of observation in order to write up my fieldnotes. I then modified my schedule in order to ensure that I attended on the days when more of my participants appeared on the filming schedule. This meant that at least 2 of my participants would be on location whenever I was present. I also took into account participants holding multiple roles, so I could observe them in these different capacities. Lastly, I thought about the number of days each participant appeared on the filming schedule as a whole because this varied significantly between cast members. One participant only appeared on the schedule on 4 days whereas others were required for scenes being filmed over 20 separate days.

Out of a filming schedule covering a period of 37 days, 8 days were allocated as cast and crew holidays. In addition, I was asked not to attend the first three days of filming to allow the community and production crew to acclimatise to working with each other. While the community cast had not worked with a professional crew neither had the crew worked with a community cast. This meant I had access to a total of 26 filming days. My schedule enabled me to observe on 14 separate occasions. Though I had initially planned a day in between each observation period, on two occasions I deviated from this pattern observing on three, and later two, consecutive days. On both these occasions this was to accommodate the participant who appeared on the filming schedule only 4

⁹ The film schedule details which cast members are required for each day or filming, their call times for when they should arrive, the scenes that will be filmed, the locations where filming will take place and any additional special requirements for the day such as stunt or dance coordinators.

times. I reduced the time I spent in the research setting in both instances to provide me with time to write my fieldnotes before my next period of observation.

Having no previous experience of a professional film production, the flaws in my very carefully planned timetable became apparent early on. Amendments were made to the filming schedule on a daily basis as a result of the weather (slowing down filming on the previous day) but also because of location cancellations and delays brought about by prop malfunctions or set building complications. I responded to these changes by checking updated call sheets¹⁰ as they arrived (often at 11pm the night before). While there were days when I expected participants to attend, but they did not, there were also days when my participants appeared outside of the film schedule to supervise their children who were involved in filming, to provide ad hoc support or simply to watch what was going on.

Having justified my decisions in respect of my observation timetable I now expand on the purpose(s) of this method of data collection as I implemented it. Firstly, then, I had conceived using the period of observation to build rapport with my participants in the general form of ‘hanging around’ in the research setting (Walford, 2008). I considered this important because although I had spent some time with some of my participants during the initial interviews I conducted for TWS, six months had elapsed since that point. In addition, I had no contact with community members outside of those I had interviewed during Phase 1.

Knowing that I would be interviewing certain participants gave me a clear goal of (re)acquainting myself with them during filming. The informal interaction was beneficial to both parties since participants knew they would be interviewed. Spending time together provided my participants with the opportunity to ask about my research thereby reducing the anxieties that might characterise an interview with an unknown researcher.

Since cast members were generally required on set for full days, irrespective of when the call sheet scheduled the filming of their scenes, this meant that there was ample time for informal conversations (with participants and occasionally the producer) throughout the day. Such conversations also constitute informal interviews (Barrett, 2004). Similarly, though I had planned to conduct formal (pre-production) interviews with participants this was not possible given that I only obtained TWS consent to begin collecting data the week before filming began. The observation phase of my research therefore doubled as an opportunity to conduct mid-shoot participant interviews. In addition, and with severely limited experience of film, the production phase represented an opportunity for me to learn about filmmaking. In this respect my experience (partly) mirrored that of the participants who, up until that point, had very limited direct experience. Although participants had not worked with a professional crew they had built up a degree of knowledge about film-making during pre-production

¹⁰ A call sheet is overview of filming considerations issued on a daily basis. It contains similar information to the filming schedule.

workshops (October 2010 to June 2011). Since I did not have access to these workshops (for the reasons given earlier) the observation period also represented a time for me to understand the tacit knowledge that participants had developed, but which appeared strange to me.

Hanging around in the research setting gave me the added opportunity of identifying significant events in the filming process for my participants and the broader community cast. These moments included technical and emotional challenges for some cast members (such as skinning a rabbit, boxing, crying, giving birth) as well as the scenes involving lots of people (a gala day, picketing and theatre scenes). These moments provided me with a great deal of information I could use during participant interviews. Lastly, I was asked to participate as an ‘extra’ on the last day of filming. This intensified my experience of the Project allowing me to experience part of what my participants were experiencing each time they were involved in the filming of *The Happy Lands*. It also gave me contact with the professional crew (particularly costume, hair and make up) in ways that had not existed for me beforehand. In this respect I developed further points of contact with my participants’ experience, which I later drew on during post-production interviews.



Figure 3.1: In costume (21 August 2011)¹¹

Recapping, then, I conducted my participant observation during 13 days over a period of 26 production days that were accessible to me. I predominantly focused my observations on TWS designated ‘community champions’ (my participants) though I also interacted with many members of the community who were not the focus of my research. I utilised my time in the setting building rapport broadly with the community cast but also more specifically with my research participants during informal conversational and formal mid-shoot interviews (Hammersley and Atkinson, 2007). I paid attention to significant events (both scheduled and spontaneous). Lastly, I attempted to develop my understanding of filmmaking as observer and occasional participant. I recorded my observations through a variety of ways, which I now explain.

¹¹ Photographer unknown. This photograph has been cropped to remove the car park to the left of the image.

My primary method of data capture whilst in the research setting was a small handheld digital camera (Sony Cybershot). My camera was not dissimilar to the cameras brought by community members to the setting. In many cases my camera was actually smaller and more discreet. I expand on my position regarding the manipulation and cropping of photographs and their use in post-production interviews later, however, I should acknowledge that I utilised both the zoom and movie recording functions of my camera while in the setting. During my period of observation I amassed a combination of 475 photographs and 29 short video files. I used my digital camera to document my day, taking photographs of general activity (or lack thereof). I also photographed the spaces I occupied.



Figure 3.2: A quiet day observing (19 August 2011)

Though I brought my camcorder to the setting I did not use it in the context of my observations. Instead I used my digital camera to record video. This allowed me to capture video footage without appearing that I was doing so. This was important for two reasons. Firstly, I was aware of the impact that my camcorder might have on the other community members who might see me recording video and assume that it was acceptable to do so¹². Had I used my camcorder I might have faced constant reprimanding from community members (or crew) who were not aware that I had permission to record video. Using my digital camera allowed me to blend in. Where my actions led to others being rebuked I might also have been ostracised by community members. As such, the second reason that using my digital camera was important concerns my need to develop and maintain trust with the community cast. I discuss my deception later in this chapter in the broader context of my ethical approach (in section 3.4.2).

¹² While I had permission to capture photographs and video all call sheets included the warning that unauthorised photography and filming was prohibited.

Within the research setting I also (occasionally) utilised the note-taking function of my mobile phone. Again, this allowed me to blend in with those around me since mobile phones were in constant use by participants passing time between scenes. This approach proved useful in prompting me to recollect my observations when writing up my fieldnotes later, particularly when long periods in the research setting became tiring. It also allowed me to take notes discreetly, without looking like I was doing so.

The final method I used to record observations while in the research setting was a sketchpad, in which I drew a rough overview of the filming locations I attended. Figure 3.3 provides one example.

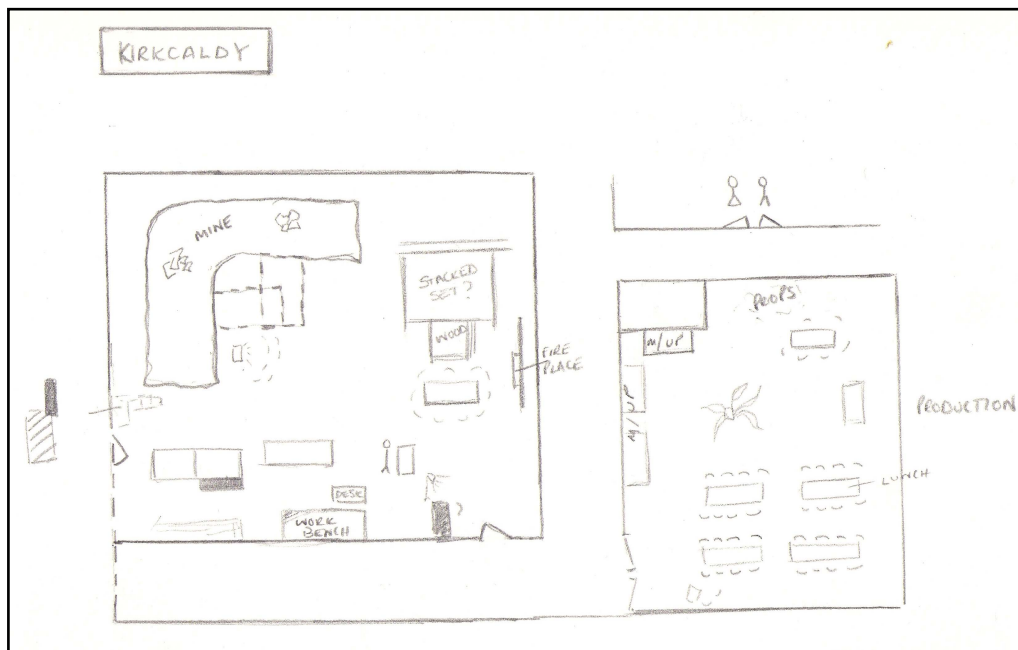


Figure 3.3: Field sketch of the observation area (closed set in Kirkcaldy)

In the same way as I used my photographs to support the writing of my fieldnotes, my drawings allowed me to recollect my movements around filming locations on a given day. These observations took shape within a word-processed document, sometimes incorporating the photographs I had taken during the day and any sketches I had made. I recollected my observations in a range of ways, partly chronologically, partly spatially (based on my sketches) and sometimes structured around the community members I had spoken to that day.

3.3.2 Interviewing

In this discussion I outline my general interviewing approach before covering the specifics of planning for and conducting interviews involving image-elicitation. That this discussion follows the preceding section in no way reflects its lesser status of interviewing in my study.

Differentiating between the interviews involving image-elicitation and those that did not is but one distinction that might be made in relation to the data collected. A further demarcation may be made in respect of the preliminary (Phase 1) interviews I conducted for TWS, which I treat as extant data, in contrast to production interviews, which I consider elicited data. While I conducted both the extant and elicited interviews, my contribution to the development of the Phase 1 schedule was limited. Moreover, these interviews took place before my research focus was clearly formulated, so while I was able to capitalise on the advantages outlined earlier (in Section 3.2.1) my limited independence from TWS at this stage justifies their separate treatment as far as the data obtained.

With this in mind, the interview approach outlined here refers only to the interviews I have categorised as elicited (those for which I solely designed the interview schedule, conducted, transcribed and analysed the data). TWS had very limited input into the schedules I used in both production and post-production interviews, though the opportunity to provide feedback on a generic draft schedule was offered. The only influence TWS exerted on these schedules was the inclusion of two questions in the post-production interview, which I describe later in the context of my approach to image-elicitation.

Excluding the extant data, interviews took place at three stages of the Project (mid-production, post-production, and post-screening), conducted predominantly in July 2011, August-December 2011 and May 2012. A total of 18 interviews (scheduled during January and February 2011) fall into the category of extant data. 8 of these have been excluded because TWS redefined their community champions between Phase 1 and Phase 2 once the script and cast were finalised. 27 interviews were conducted between July and May 2012, which I categorise as elicited data. 14 of the 27 interviews conducted are considered post-production interviews since they took place after participants had completed their last scheduled day of filming.

Figure 3.2 provides an overview of the interviews conducted.

Participant (Pseudonym)	Phase 1	Mid-production	Post-production	Post-Screening
Kate	20 Jan 2011	27 Jul 2011	5 Dec 2011	1 May 2012
Ewan	19 Feb 2011	26 Jul 2011	2 Dec 2011	1 May 2012
Don	-	-	2 Dec 2011	1 May 2012
Henry	20 Jan 2011	27 Jul 2011	29 Aug 2011	
Mark	20 Jan 2011	26 Jul 2011	21 Nov 2011	
James	-	26 Jul 2011	2 Dec 2011	
Bruce	-	24 Jul 2011	24 Nov 2011	
Beth	20 Jan 2011	-	21 Nov 2011*	
Olivia	27 Jan 2011	-	21 Nov 2011	
Hamish	27 Jan 2011		23 Nov 2011	
Tanya	-	-	21 Nov 2011*	
Thomas	-	-	14 Aug 2011	
Rob	-	-	29 Nov 2011	
Mary	-	-	29 Nov 2011	
Oscar	-	-	2 Aug 2011 ¹³	
Nora	20 Jan 2011*	30 Jul 2011	-	
Harry	20 Jan 2011*	30 Jul 2011	-	
Nancy	19 Jan 2011	24 Jul 2011	-	
Cara	19 Jan 2011	31 Jul 2011	-	

Table 3.2 Interview schedule. * denotes interviews conducted with 2 participants

While TWS influenced my interview schedules in a limited way they had a greater influence on the number of interviews conducted with certain cast members. From the outset I had known that Nancy was to be involved in a short piece of narration at the end of the film though it was not clear to me that this might impact on my interview schedule. Nor was it evident that further members of the community cast might also become involved in the narration of the film. TWS felt it would be burdensome on the community cast members to be interviewed by me as well post-production. As a result I did not interview Nora, Harry, Nancy and Cara post-production. Instead, they were interviewed by TWS directly for the purpose of producing additional footage for the film.

¹³ This interview is categorised as post-production since Oscar was no longer involved in filming at this point despite the production process not finishing until 21st August 2011.

Post-production interviews (August-December 2011) highlighted a feeling of mixed excitement and apprehension about seeing the film for the first time (in April 2012). As a result, I began to see the community screening of the film as a significant milestone for participants reflecting on their own experience, and I therefore incorporated a post-screening interview phase for a small number of participants. I felt it important to incorporate (even to a small extent) what was emerging as interesting and relevant during earlier interviews. Adding this additional phase of interviewing to my methodology also had the benefit of extending my data in respect of my second research question concerned with visual research methods, which I discuss later (in this section) in the context of the image-elicitation process.

I now describe my process for selecting participants to be interviewed post-screening. Through my observation of the research setting I became aware of the problems some of my participants were experiencing in their personal lives. Wishing to avoid adding further demands on their time I decided some participants should be excused from the potential burden of a further interview. I already had an abundance of data and therefore felt that a further phase of interviews (for all participants) was unnecessary. For this reason I decided to conduct 3 post-screening interviews. I might have interviewed Cara, Nancy, Harry and (or) Nora at this point but I felt it was more important to gather data from participants that I had interviewed at the post-production stage. I selected Kate, Don and Ewan to receive post-screening interviews partly because of the rapport I felt I had developed with them but also partly because of their willingness to discuss the Project further. As such, my approach to selecting participants for post-Project interviews can be viewed as a balance of practical and ethical concern.

In terms of my general interviewing approach I positioned my interviews as informal and conversational. They may be thought of as fluid and negotiated (or constructed) (Bryman, 2008; Charmaz, 2006; Pink, 2007a). The interview schedules provided at Appendices 5-8 are indicative of the questions asked at each stage. Post-production and post-screening interview schedules were tailored to each participant to ensure I asked about aspects of their experience they had previously considered important or which I had observed and found noteworthy from my fieldnotes.

My field notes informed post-production interviews. I also used the photographs (and video) I had taken during my observation of the production to inform my interview schedules. As a result, my interview schedules varied according to the time I had spent with each participant in the research setting. Participants with key roles in the film were present in the setting more often than some other participants, which meant I had more information to draw on when developing their interview schedules. For the small number of others who were asked to become TWS community champions following the end of the filming phase, I had more limited information with which to develop a post-production interview schedule. Schedules were also influenced by whether or not I had conducted an interview for TWS during Phase 1. The participants I had not previously interviewed were asked

some general background questions about their motivation for joining the Project, their previous film-making experience and which aspects of the Project¹⁴ they had been involved in.

Beyond these considerations I devised my interview schedules around themes relating to participants' general experience of the production phase of the Project. I asked participants (in their various interviews) about their expectations, the challenges they had faced and what had surprised them. I also formulated questions around their learning in relation to film-making and the specific production processes they had been involved in. Post-screening interviews also involved asking whether (and how) participants felt they had changed over the course of the Project. This was important because transformation is fundamentally concerned with ideas about change and because the characteristics of the transformative power of the arts (detailed in the previous chapter) include the rebuilding of identity.

The duration of interviews varied considerably partly because of the schedules but also because of the time available. The shortest interview I conducted lasted 8 minutes while the longest was around 90 minutes. Mid-production interviews inclined toward the shorter end of this scale and post-production interviews towards the longer. In a small number of cases post-production interviews lasted almost 2 hours. Post-screening interviews lasted around 90 minutes. Interview duration was also determined by constraints inherent to the production process. For example, the filming schedule was subject to change on a daily (sometimes hourly) basis. In some cases participants were called on set without notice. In addition, each different shoot location provided its own peculiarities in terms of space. I conducted interviews in portacabins, a snooker room and a cafeteria. Production interviews were also characterised by numerous distractions. The spaces I used for some interviews doubled as waiting and eating areas. Likewise, the crew used the same spaces to set up or organise their equipment. One interview was cut short by the deafening sound of a generator; other interviews were momentarily interrupted by people bustling around the communal areas I was using. While these general distractions might have been anticipated the specifics of these problems were arguably far from foreseeable.

In contrast to mid-production interviews, post-production and post-screening interviews were scheduled at times and locations to suit participants. The majority of participants chose their home as an appropriate venue though I had to rent a space locally to suit one participant. In this instance I chose the location where the pre-production workshops had been held by TWS as a space that was familiar to my participant. These interviews were less constrained by time though they were characterised by a range of distractions including (though not limited to) the presence of children, animals and (on one occasion) a persistent stream of couriers.

¹⁴ Acting, story development, music, set and costume design.

Given my focus on visual research methods I used a digital camcorder¹⁵ to record all of my interviews. All participants agreed to this from the outset. In addition, all participants were asked prior to each interview if they were still content for me to document the interview in this manner. I used each interviewing opportunity to remind participants how the data would be used by me. I also asked participants whether they would feel more comfortable having me in the video frame with them though this was not always possible given constraints of space.

Image-Elicitation

In this section I explain how I planned and implemented the use of photographs (participant and researcher generated) in the context of the post-production and post-screening interviews. I then briefly explain how I also elicited imagined visual images during the same interviews. In the context of my research I use the term image-elicitation to reference the use of photographs and imagined visuals to elicit information from participants (Henwood *et al.*, 2011). Though I refer to participants 'taking' photographs Hodgetts *et al.* (2011), drawing on Roland Barthes, consider that photographs are made rather than taken.

In Section 2.4 I offered some critique of the literature informing my study. In respect of my understanding of visual research methods a rise in interest in visual research in recent years has led to an increasing range of empirical work. Notably, Mitchell (2012), Reavey (2011) and Spencer (2011) were published after I had planned and gathered the largest proportion of my data collection. While these texts have informed my research broadly they were not available to me at the point I designed my research.

Given my research question exploring the use of visual research methods to understand participants' experience, the incorporation of photo-elicitation was an appropriate choice in terms of data collection approaches. Moreover, given the nature of the Project, the likelihood that participants would document their Project experience photographically provided further justification for the approach.

From the outset I had envisaged utilising participants' photographs during post-production interviews and at the start of the production of the Project I asked participants if they would be content to take photographs throughout the filming phase. Through the use of an informed consent form (discussed later in Section 3.4) I outlined to participants how their photographs would be used within the context of my research. The majority of participants were willing to participate in my research in this way although this was not unanimous. Two participants explained that while content to be interviewed they were not interested in taking photographs during the filming. This was of particular interest given my focus on visual research methods. I consider the importance of this finding in Chapter 5 (Section 5.1.1).

¹⁵ Sony Handycam (DCR-SX33).

Along with the informed consent form and letter explaining my research to participants, I distributed a one-page document containing brief guidelines on taking photographs (Appendix 4). My guidelines included advice on taking photographs in a respectful way as well as suggesting that participants consider how they might respond to questions posed by community members (who might be unaware of their participation in my research). This approach adheres to methodological and ethical good practice for using participant generated photography (Rose, 2007).

Unlike the approach taken by Samuels (2007) I did not formulate specific questions around which participants should contemplate and compose their photographs. Neither did I specify the number of photographs required. I intended participants to document their experience of the Project flexibly, which I facilitated by providing some key words for participants to use if they were unsure of what to photograph.

I did so by presenting a series of key words in the form of a 'tag cloud'. I produced various iterations of the guidelines before distributing them in this manner. Earlier versions of the guidelines included questions like, 'What did you find challenging?', which I found problematic because they appeared leading and presumptive. As a result, I reduced the questions to a few key words on the basis that they might be interpreted in greater a number of ways. These guidelines can be found at Appendix 8. The key words used were selected (by me) around themes explored during preliminary participant interviews and informal conversations with the producer. These words (challenge, disappoint, inspire, journey, learn, surprise, mentor, change) link to the hero's journey narrative and to the connection between outward journeying and inner transformation, the importance of which I described in the previous chapter (Section 2.3.3) (Morgan, 2010; Vogler, 1999).

I consulted the literature on using participant photography to plan my own approach (Allen, 2011; Banks, 2007; Canal, 2004; Clover, 2006; Goldstein, 2007; Guillemin and Drew, 2010; Harper, 2003; Henwood et al, 2011; Hodgetts et al, 2011; Pink, 2007a; Rose, 2007; Samuels, 2007). For example, Samuels (2007) distributed disposable cameras to participants in a study of Buddhist monastic life. Disposable cameras naturally restrict the number of photographs that can be taken thereby requiring a high degree of selectivity and compositional focus by research participants from the outset. Instead, I asked participants if they already owned a camera and whether they would be content to use it. Beyond the opportunity to take many more photographs than that afforded by a disposable camera, other advantages were apparent. I felt that the advantage of equipment familiarity, as well as the many editing functions incorporated in modern digital cameras outweighed advantages offered by the use of disposable cameras. That said, the use of disposable cameras would have offered equipment consistency across participants and given me greater control over the printing of photographs. To this point I have described the means by which participants were asked to generate photographs in the research setting. I now consider how I utilised these photographs during the course of our interviews. Before doing so, I should explain the methodological implications of acquiring additional

research participants post-production. Given that I distributed guidelines on taking photographs at the beginning of the production, participants joining my research at the post-production stage did not receive the same instruction as the other participants. When I (re)established contact with participants prior to the post-production phase of interviewing I asked participants whether they had taken photographs. I used this process for both my existing participants and those joining my research post-production.

At the same time, I explained that I would record our interview using a camcorder unless participants were not content for me to do so. This was important given that (existing) participants might have felt differently about me bringing a camcorder into their home compared to the neutral location of the research setting. Moreover, participants joining my research at this stage may not have been aware that the interviews I had conducted with other community members had been recorded using a camcorder. In addition, for those joining my research post-production, I explained the reason for my call, some background information on my research, my relationship to TWS, how the data would be used and what the interview would entail.

The first interview incorporating photo-elicitation took place in August 2011. Though this was only a few weeks after the end of filming (and earlier than I had wished) I felt obliged to schedule interviews to suit my participants. I verified that the participant had taken photographs during the production phase of the Project and would be content for us to incorporate these photographs into our interview discussion. I understood from our brief conversation that the family computer was accessible to facilitate the activity. I also took my laptop to the interview with all of the photographs I had taken during the production phase. Banks (2007) suggests that photo-elicitation is easy to understand but difficult to implement. I found this to be the case. On arrival it was apparent that the family computer was not immediately accessible in the space where my participant wished to be interviewed. I responded on this occasion by basing the interview primarily on my interview schedule. Towards the end of the interview I passed my laptop to the participant to look through my photographs. We then moved to the room where the family computer was located so that I could look at Henry's photographs. After the first few minutes it was clear that the approach was indeed generating further relevant information and I asked if I could re-site my camcorder to capture the photographs on the screen as well as our ongoing conversation. We completed the photo-elicitation interview in this manner.

Reflecting on this first experience of photo-elicitation I felt that although the approach had not worked as anticipated neither was it a failure. The interview proved a valuable learning experience in researcher flexibility, presenting problems that had not been foreseeable to me. Scrolling through so many participant photographs (over 400 in this case) highlighted the different access we each had in the setting. By access here I refer not only to the physical spaces we occupied (since we each had

photographs of the setting on days when the other was not present), but also access in terms of our different perspectives in the setting; mine as researcher and Henry as part of the community cast, and part of a family unit who all got involved in the Project. The volume of photographs we looked through also elicited questions about the originator of the images. I learned that photographs had been shared by participants via email and compact disc, and that photographs had been taken not just with a digital camera but also using the participant's mobile phone. This first experience of photo-elicitation (as implemented here) showed how we had sacrificed reflexive depth for visual breadth. To this end, I consider this initial photo-elicited interview a successful pilot from which I adapted my approach to photo-elicitation for future interviews.

For all further interviews I asked participants (in advance of our interview) to select 2 or 3 of their photographs that represented significant moments, events or experiences for them within the Project as a whole. I asked if they would be able to print out or email the photographs to me in advance and I enquired if they anticipated any problems in doing so (such as a lack of access to a computer, internet or printer) so that I could provide support where necessary. In fact, I had considered asking participants to select a small number of photographs initially. I had discounted the idea because I felt that it would be hypocritical to ask participants to choose between their photographs when I found it difficult to do so with my own.

In practice, a number of participants identified problems being able to produce the photographs they had agreed to take during the Project. One participant lost his camera while on holiday. I responded by sending him a CD of (some of) the photographs I had taken. Two participants, while willing to photograph their experience, had not been able to do so.

However, these problems also provided opportunities to consider how our different researcher/participant ways of seeing might inform each other. I looked at my photographs in advance of each interview to identify photographs that my participants appeared in. I also considered whether my photographs raised questions about their experience. This process highlighted the varying number of photographs I had of each participant and the varying amount of time I had spent with different people. This was a useful activity for understanding what I might be able to say about individual participants. However, despite asking participants to select 2-3 photographs the actual number presented and discussed during interviews varied. Table 3.3 details the number of photographs each participant brought to post-production and post-screening interviews.

In contrast to the first photo-elicited interview, if an appropriate moment arose in our discussion to talk about a photograph it would be introduced. In some cases, photographs were referenced throughout the interview while in others they were discussed towards the beginning or end of the interview. In the latter case, participants discussed the significance of their comments in relation to their earlier remarks. In addition, at various points during photo-elicited interviews our conversation

led us to incorporate other photographs on display in the spaces where the interviews were conducted, most of which were unrelated to *The Happy Lands*. Similarities are evident with Jhala (cited in Pink, 2007b) who 'walks with' participants in their home. I employed this approach with Kate, Bruce, Hamish, Mary and Rob. For example, a discussion of the activities Rob had been involved in during the Project led to a discussion about his hobbies, which included painting. This took our conversation to the paintings in his living room where our interview was held and photographs of his family.

Table 3.3 indicates only the photographs presented during post-production interviews by participants involved in the photo-elicitation task. This excludes Oscar since he declined to take photographs from the outset. To promote ease of reading across Tables, participants are presented in the same order.

Participant	Post-production photographs	Post screening photographs
Kate	Identified 5, discussed 11	0
Ewan	9	18
Don	2	2
Henry	400+	n/a
Mark	Lost photographs on holiday	
James	0	
Bruce	3 (including 2 newspaper articles)	
Beth	100+ (acquired through friend)	
Olivia	3	
Hamish	8	
Tanya	100+ (acquired through friend)	
Thomas	0	
Rob	3	
Mary	4	

Table 3.3 Summary of participant provided photographs

In addition to the use of photo-elicitation during post-production and post-screening I was asked by TWS to incorporate two imaginative questions into my post-production interview schedule¹⁶. Participants were asked (by me) to think about these questions in advance of their interview.

¹⁶ I asked participants to think about these questions in advance of post-production interviews when I telephoned to arrange interview times.

1. Imagine you are putting together a time capsule that might be dug up again in a hundred years. What would you include and what would you want to say to the world about why The Happy Lands Project is important?
2. Imagine that you bump into your great great great grandchildren. What would you say to them about the Project and why it has been important to you?

Regarding the first question, I clarified that participants understood the concept of a time capsule. I also explained that because it was imaginary they could include anything they wanted in it. In other words, they were not bound by spatial constraints.

Though I felt bound by the reciprocal agreement with TWS to ask these questions I should acknowledge their problematic nature in the context of my research. The literature informing the development of my research, and more specifically my interview process, warns against the use of questions that lead respondents (Bryman, 2008; Hammersley and Atkinson, 2007). Though it is important not to lead interviewees Hammersely and Atkinson (2007) suggest that leading questions can be used strategically:

Researchers are often warned to avoid the use of leading questions. While the dangers of these must be borne in mind, they can be extremely useful in testing hypotheses and trying to penetrate fronts. What is important is to assess the likely direction of bias that the question will introduce. Indeed, a useful tactic is to make the question 'lead' in a direction opposite to that in which one expects the answer to lie, and thus avoid the danger of misleadingly confirming one's expectations - though one must take care that this does not undermine one's identity as a competent participant in the eyes of the interviewees (Hammersely and Atkinson, 2007:120)

While leading questions can be used strategically I do not consider that TWS had such an intention. Given the power relationship existing between the arts organisation and participants it would seem unlikely that the latter would challenge the questions asked by TWS. Instead, the aforementioned questions assume that the project is important for participants and that participants would contribute to a time capsule were they given the opportunity. Additionally, the second question assumes that participants should find the project important enough to discuss with a relative they are unlikely to ever meet. These questions direct respondents to answer in quite specific ways leaving little room for participants to respond if they felt the Project was not important, personally or otherwise.

It follows from the problems just described, I should consider the impact of these questions on the broader interview schedule and my data.

Guarding against the problematic nature of these questions I positioned these questions carefully with my research participants. I informed participants that TWS had asked me to include these specific questions within my interview schedule thereby separating my interest in their experience from the time capsule and great grandfather questions. In addition, and as I have mentioned elsewhere (Section

3.2.1) I took each interview as an opportunity reiterate my presence as an independent researcher. I also reminded participants at the start of each interview that although I would pass on transcripts of interviews to TWS I would remove reference to any information they did not want to shared. That a number of participants asked me to remove some of their comments from their interview transcript indicates that participants spoke freely in respect of the broader interview schedule. I do not consider that asking these two questions on behalf of TWS has detrimentally impacted on my data.

In addition to reflecting on the impact of the TWS questions on the data obtained I consider that the nature of the questions asked by TWS highlight something of the evaluation context in which the arts organisation operates. This context has implications for the recommendations I make for arts evaluation, which I consider in my discussion situated in chapter 6 (Section 6.2).

However, the success of these two questions during post-production interviews indicated that an extension of the approach might usefully be incorporated in the final post-screening interviews. With that in mind, I incorporated two questions during post-screening interviews.

1. Imagine that TWS ask you to come and talk to another community about making a film about their community. What do you say to them?
2. Photographs aside, if you were to create an image in your head, or paint a picture, or dream about the Project what would that image or dream be of?

Where prompting was necessary with this last question, I suggested that the answer could be the image of a photograph that they had encountered, an image of them in a particular scene or a completely imaginary visual.

On reflection, I found that some participants relied on the objective content of the photographs to speak on their behalf. Indeed, the phrase ‘photo-elicitation’ can be misleading since much of the work involved in the elicitation relies on the researcher’s ability to probe what is meant by a response or to identify what participants take for granted in what they see. Arguably, this indicates a pedagogical weakness in respect of the existing literature describing the practical application of visual research methods, and therefore an area of methodological contribution this study might make. My response to the reliance on objective content was to ask my participants not to show their photographs to me initially but to describe what they saw in the first instance. This approach to photo-elicitation seemed to emphasise the need for reflection on the part of the participant, and the need to formulate and direct relevant questions on my own part.

In contrast to the problems of photo-elicitation I also experienced one serendipitous methodological finding. For a variety of reasons Ewan was unable to access his photographs during our first photo-elicited interview. At the end of the interview I asked if he might email the photographs to me along

with a brief outline of why he found them significant. In doing so Ewan was able to take his time detailing why the photographs were important to him. Participants engaging with the activity during interviews had been asked to select the photographs in advance of the interview. It is therefore possible that some of the reasons for selecting the photographs were lost in the time between selection and interview. I am not suggesting that email provides a better approach to gathering photo-elicited data although clearly it has some advantages. Such a method is limited in terms of the reliance on literacy and access to email. Likewise, the opportunity to probe responses is more limited. One approach to addressing this problem might be to suggest that participants take notes (verbally, in writing or some other form) when selecting their images. Arguably, this specific finding supports my earlier remark regarding the need for further research exploring the practical challenges (and opportunities) of photo-elicitation.

While Ewan found the photo-elicitation activity meaningful, others were less sure of the purpose of the activity or unable to engage with it despite agreeing to do so in advance.

I just picked photos, I didn't really know what you wanted the photos for, just whether it was just to take a picture of me, they were just, these were all photos, I think most of them were all taken on the Raws location, you know, and I just picked these out cos I thought they're sort of reasonable photos, I, like the one of us all sitting together, that was at a break during the filming and there's that one where I say a wee bit of speech. [Rob, Interview 1, November 2011]

I was always full of good intentions of taking photographs, and strangely enough, a lot of the rest of the crew and the cast, [asked me] 'have you got any photographs? You're bound to have loads and loads' and I went 'Actually I don't', all the photographs are sort of in my memory, you know, but I'm still dying to see a few of them. [Bruce, Interview 2, November 2011]

I mentioned earlier in this section that Nancy acknowledged that she had no intention of taking photographs during the Project. However, it transpired during my fieldwork that Nancy kept a box of mementoes. I was unable to explore this further because Theatre Workshop Scotland restricted my access to Nancy during the post-production. As such, the use of artefacts represents one area where the data collection approach could have been extended. That said, I have partially done so through the imaginative time capsule question used in post-production interviews.

Just as the participatory photography and photo-elicitation activities appeared to be variably meaningful for participants so too did the broader imagined visual-elicitation activity. Some participants struggled with the questions. Mary responded only to one of the questions. In other cases (Bruce, Kate and Hamish) participants produced a notepad on which they had carefully considered the time capsule and great great grandchildren questions in advance of our interview.

I incorporated visually-based methods to post-screening interviews in one final way. Building on the same rationale for using key words in my guidelines for participants taking photographs I used a series of visual cues to explore if (and how) participants' understanding of these areas had changed as

a result of the Project. Five cues (mining, film-making, politics, community/Fife community, self) were shown to participants (one at a time) held up on A5 pieces of paper. Participants were asked to describe what they thought of each of the words. I selected these words following my analysis of post-production interviews because they emerged as important themes in participants' experience of the Project.

To recap, I planned and conducted 3 phases of interviews with participants, broadly coinciding with the initial fortnight of filming, after the completion of the production phase and following the screening of the film to the community (for Kate, Don and Ewan). I developed interview schedules utilising my field observations, photographs and (where relevant) the transcripts from earlier interviewing phases. I also framed questions to understand participants' experience of the Project. In addition to photo-elicitation I introduced a number of imaginative questions to post-production and post-screening interviews. All interviews were recorded using a digital camcorder.

3.3.3 Documentary research

The brevity of my discussion here is indicative of what has been a comparatively simpler method of data collection than my approach to interviewing and participant observation. In this section I explain how I identified and obtained relevant documentary data.

I described earlier in this chapter that the objective dimension of photographs provided a rationale for treating photographs as documentary material (Section 3.1.3). I also include a small number of documents obtained through Theatre Workshop Scotland. These include relevant Project documentation produced by TWS, their funding application to Creative Scotland and the Phase 1 report I drafted (Trew and Wright, 2011) along with the filming schedule, call sheets and the script.

This data can be classified as official documents since they were held privately by TWS (Bryman, 2008). In terms of securing access I detailed the TWS documents I thought would be relevant to my study within the informed consent form I distributed to TWS (Appendix 2). These documents included the Project application form and the Phase 1 monitoring report submitted to Creative Scotland to secure Phase 2 production funding. I also included a generic statement asking for 'additional information pertinent to the outcomes of the Project and (or) Community Champion experiences of the Project'. I considered TWS the primary gatekeeper to the documentary material they were required to adhere to by Creative Scotland, including the final evaluation document submitted to Creative Scotland. In addition, I accessed some material directly through the Creative Scotland website, including the Inspiring Communities¹⁷ guidelines and the Project evaluation and monitoring form distributed to funded organisations. A summary of the documentary material collected is detailed below:

¹⁷ The core funding stream supporting The Happy Lands Project.

Project application to Creative Scotland
Phase 1 monitoring report¹⁸
Phase 1 interview transcripts
Call sheets throughout the production phase of the film-making process
Shooting schedule
Script
Photographs acquired by the researcher through participants
TWS Report on Theatre Workshop Scotland's Inspiring Communities Project 'The Happy Lands'
(September 2012)

The majority of these documents were acquired in advance of the production phase of the Project beginning (July 2011), with one notable exception. The final Project evaluation report was due to be submitted to Creative Scotland at the beginning of June 2012. Despite a number of attempts to acquire the evaluation (by email in July 2012) the document was not forthcoming. I consider this an oversight rather than a concerted attempt to avoid making the evaluation accessible to me. After a screening of the film in Edinburgh (15 May 2013) the Director of the film assumed I had already seen the evaluation. I later met with the producer (31 May 2013) where I was provided with a hard copy of the report. Acquiring the evaluation even at such a late stage of my overall research was formative in developing my discussion of the implications of my findings for arts evaluation.

¹⁸ I contributed to the preparation of this document.

3.4 ETHICAL APPROACH

The ethical considerations involved in conducting visual research are far from straightforward (Allen, 2011; Banks, 2007; Barrett, 2004; Mitchell, 2011; Mountain *et al.*, 2011; Newbury, 2011; Papedemas and the International Visual Sociology Association, 2009; Pink, 2007a; Wiles *et al.*, 2011; Wiles *et al.*, 2012). In what follows I explore the challenges I encountered with the aim of illustrating a critical awareness of the key ethical issues involved in planning visual research as well as my (ongoing) development as an ethically responsible (visual) researcher. Before doing so, I outline how the recommended guidelines of BERA, ESRC, BSA and IVSA have informed my approach as well as providing a brief overview of the procedures I followed to ensure my study met the requirements of The Moray House School of Education and The University of Edinburgh.

3.4.1 Ethics in planning

Ethical planning is an important and multifaceted part of all social research (Bryman, 2008; Macfarlane, 2009; Pink, 2007a). To this end, a number of guidelines might be consulted in order to understand and develop an appropriately ethical research strategy. In developing my own approach I considered the recommendations of BERA, ESRC and IVSA pertinent, taking BERA (2004) as my initial starting point. While these guidelines were superseded by BERA (2011) after I had distributed informed consent agreements to participants, the amendments (relating to commissioned research Projects) would not have impacted on my research.

In receipt of an ESRC studentship, I felt it appropriate to consult the requirements and principles underlying the ESRC Framework for Research Ethics (FRE). Though the FRE appears intended for researchers in receipt of ESRC research funding (rather than doctoral studentships *per se*) the document is positioned “as good practice for all social science research” and therefore appropriate here (2010:2). Given the generality of BERA (2004; 2011) and ESRC (2010) it was also necessary to consider the specifics of ethical research utilising visual research methods. To this end I consulted BSA (Visual Sociology) guidelines (2006) and the IVSA (Papademas and the International Visual Sociology Association, 2009) Code of Research Ethics and Guidelines in planning my research. There is actually a great deal of crossover between these guidelines implying I might have adequately foregrounded my ethical approach in consultation with the BSA visual sociology guidelines or the IVSA ethical code.

While these guidelines are an important resource they have not been used in isolation here. I also used the existing literature to understand the ethical challenges I might face in my research setting. BSA (2006) and ESRC (2010) stress the relationship between ethics and integrity, which links strongly to Macfarlane’s perspective on research integrity (2009). From the existing research I was able to make comparisons with research adopting similar approaches. For example, photo-documentary and photo-elicitation have been employed in research settings offering quite specific

challenges to the protection of participants (Allen, 2011; Barrett, 2004; Holliday, 2007). My research does not involve the same conflicts as Barrett (2004), employing the use of photo-documentary with drug users, Holliday (2007) using video diaries to understand queer identity or indeed Allen (2011) understanding sexuality in New Zealand schools but, while not comparable in terms of subject matter, the existing literature helped to contextualise the ethical issues of using visual research methods, and helped me develop my own approach.

I consider the ethics of social research an ongoing concern rather than something to be anticipated and overcome during the very early stages of the research process. In the section that follows I reflect on my planning by outlining the approach I took in practice.

3.4.2 Ethics in practice

The culmination of my reading of the existing literature and relevant ethical guidelines was the formulation of a series of informed consent agreements that were subsequently approved through the Ethics Committee process of The Moray House School of Education (Appendix 2-3). In addition, because my research focused on only a small number of people taking part in The Happy Lands Project I also produced a brief statement of my research for inclusion on the TWS Project blog. While I distributed this to TWS it was never published online.

Irrespective of the target audience (TWS or participant) my informed consent agreements detailed information about my research and my approach to the collection and use of the data collected. I highlighted the likely commitment I expected from participants in terms of their time and participation. My consent form required participants to agree to my research activities and data collected separately. In addition, prior to each interview I explained that my transcripts would be passed to TWS for their purposes. However, I indicated that should they wish me to exclude anything from the transcript then I would edit them before I passing the transcripts on. This happened in a small number of instances during post-production and post-screening interviews. I also explained that the video footage of our interview would only be watched by me.

From the outset I had considered incorporating both participant and researcher generated photographs into my thesis. For this reason it was important to pay particular attention to the issue of participant anonymity in my informed consent forms. With this in mind a section entitled ‘Confidentiality and dissemination of the findings’ explained to participants that I would attribute their first name to the visual data I would use. This was important because I felt I would not be able to ensure anonymity for participants who might be identified from the film. Even if I could ensure anonymity for participants in terms of my research they might still be identifiable through the inclusion of information about their gender or their character within the film. Moreover, the film itself could not be anonymised without separating it from both its local and national contexts, which would have been disingenuous in the broader context of my research exploring arts education in Scotland at this

particular time. Anonymity may be the accepted standard but it is not the only standard by which an ethical approach may be judged (Wiles *et al.*, 2012).

I have positioned the approach adopted as consistent with relevant ethical practice in terms of research using visual methodologies. The principles of doing no harm and the issue of anonymity enabled me to negotiate the ethical challenges I encountered but had not anticipated.

My research raised a number of interesting ethical issues. I consider the ethical approach adopted to be most closely associated with 'ethical situationalism' (Hammersely and Atkinson, 2007). In what remains of this section I elaborate my understanding of ethical situationalism in light of my own ethical challenges. I noted earlier in this chapter that ethnographic research is often exploratory. As a result, it can be unpredictable (Banks, 2007). Throughout my doctoral study my research has focused on the use of visual research methods as a part of arts evaluation practice. The exact focus has shifted at various stages during my study, partly in response to the emerging themes but also as a result of data generated. The need for flexibility is evident in the way my research is framed in the informed consent forms distributed to Theatre Workshop Scotland and my research participants (Appendix 3).

Although the majority of participants had agreed to photograph their experience of the Project during post-production interviews it transpired that they had not all done so. In fact, the majority of my participants brought photographs to photo-elicited interviews that had been taken by other community members. The appearance of a collective ownership of photographs was interesting in terms of my research subject matter but this raised a problem regarding the ownership of photographs and whether I felt able to present them in my thesis. In addition, some participants took photographs of people they did not necessarily know or have contact with. All participants were required to sign a waiver produced by TWS giving ownership of their photographs to TWS. So, while I had permission from TWS to use all of the photographs I acquired in the course of my research, when actually faced with the photographs I found the issue more ethically contentious than anticipated. Though I had permission from both TWS and my research participants this did not mean I had permission from those represented who may not have known anything about my research. Though I had TWS permission I felt the need to protect the identity of those represented. I considered adopting commonly used approaches to anonymising photographs (blurring techniques) but found these techniques detracted from what I wanted to communicate. With that in mind, I explored the creative possibilities of Photoshop, developing my own approach to anonymity by blending areas of photograph with areas of white space (masking) and digital drawing. I consider the approach I developed represents a distinct methodological contribution to knowledge. Before explaining this contribution in the final part of my discussion of the ethics of my research I describe the remaining ways in which my ethical approach can be considered situationalist.

I have considered the inclusion of each photograph carefully, asking myself a series of questions about how the photographs are displayed. Some photographs are included on the basis that TWS have given me permission to use them. Typically these include photographs of larger groups of people. I have not anonymised crew members because I consider their representation to be covered by the permission given to me by TWS. For the remaining photographs, and depending on how the image is situated in relation to my findings, I have either masked those represented (where I do not have their contact details) or contacted participants to gain their permission to include the photograph in the manner shown. Though my research participants are identifiable from the film, I have not specified their pseudonyms where they are represented in a photograph. Other community members are anonymised simply because the resolution or size of the photograph in this document renders them unidentifiable. Where known to me I have acknowledged photographers. This has been problematic, however, given that my research participants were unclear on these details. I also acknowledge if I have cropped or edited the photographs presented, unless the editing is apparent by nature of the use of masking. Doing so is important from the perspective Goldstein (2007) adopts, suggesting that all photographs lie. Ultimately, the presentation of photographs in this thesis has involved a complex set of considerations.

I described earlier in this chapter that I used my digital camera rather than my camcorder to record moving image as part of my participant observation phase of data collection. This might be seen as ethically contentious because of the deception involved. My informed consent agreement with TWS enabled me to document the Project in this way. In general, I used this function to document moments involving larger numbers of community members (gala day dance practice, the film crew distributing smoke across the set on the first day of filming). There is one exception to this. On the final day of filming two of my research participants spontaneously started to dance. The dance, recognisably of the 1920s era, was significant in the context of their experience for it was something the community cast had learnt during pre-production workshops. During post-production interviews I told both participants involved about the footage and I gave them copies of the video. Both participants remembered the moment with amusement; one got up and danced it again. This footage is not incorporated into what is presented in my research though it has informed my understanding of participants' experience of the arts Project.

Related to this, one final ethical dilemma should be mentioned. Though I explained to participants that only I would see the video interview footage I was later contacted by TWS to ask if they could use some small segments of the videos for a presentation to their funders. I responded by reminding TWS of the agreement I had made with participants but indicating that I would contact a small number of my research participants to ask their permission. I asked three participants, all of whom agreed. They were each given the opportunity to view the clips in advance of me passing them to TWS though they were all content for the clips to be used without seeing them.

3.4.3 A methodological contribution to knowledge

In this section I describe my methodological contribution to knowledge in respect of my approach to the presentation of photographs displayed in the chapters that follow. In brief, my approach uses image-editing software¹⁹ to blend drawing, masking and photography to ensure anonymity.

I argue that in blending photography with digital drawing possibilities are opened up that both ensure anonymity (where necessary) and provide a means for communicating the salient aspects of an image (for participant, researcher or both). This approach stands in contrast to the existing literature that predominantly ensures anonymity through the use of blurring, blocking or pixelation (Hodgetts *et al.*, 2011). I contend that the most commonly used approaches to ensuring anonymity in the presentation of visual research attract the eye thereby (partially) detracting from the intended meaning of what is presented. Figure 3.4 provides one example.



Figure 3.4 Composite photograph and digital drawing (provided by Olivia)

In brief, Figure 3.4 incorporates three image-editing software techniques: masking; digital drawing, and the sensitive use of colour and line to obscure the identity of the young girl in the background.

The application of these techniques ensures the anonymity of those represented. Beyond this, the use of these image-editing techniques enabled me to highlight areas of theoretical salience in the image presented. The man and young girl (in the foreground) provide a focal point. This is important because these two people were the focus of my participant's remarks during the photo-elicited interview. Through the use of different image editing techniques the young girl in the top-right of the

¹⁹ I used Photoshop Elements 8 for Mac.

images merges with the remainder of the photograph. In earlier versions of this image I applied the same treatment to the girl in the background as I have to the figures in the foreground. In doing so the distinction between those represented was lost. This raised questions that can appear to be taken for granted in the existing literature and empirical research. What effect does the researcher's approach to anonymity have on what is communicated? For what purpose are photographs included in presentation of visual research in the first place? How are photographs situated within a publication particularly in relation to the title and the broader explanation of the image in the discussion?

I intend to explore this approach in greater detail in future writing, particularly since this contribution extends beyond the subject matter of my core research questions. However, I consider that the field of multimodality offers a useful language for theorising the communicative possibilities (and challenges) that are afforded by the use of image editing software in this way (Kress, 2009; Kress, 2011; Kress and van Leeuwen, 2006; Pink, 2011).

There are of course other considerations that would usefully inform the techniques I have adopted. For instance, the principle of masking raises questions about what (and who) is silenced in the photographs I have presented. Distinctions of gender, race and age (to some extent) are dissolved, which may be useful (or not) depending on the context of a piece of research. Research involving participatory photography, underpinned by an empowerment rationale, provides one example where the use of these techniques would not be appropriate.

I showed my composite images to the producer of TWS (in May 2013) as part of my ongoing commitment to ethical visual research practice. The producer suggested that the TWS permission I had been given from the outset should be sufficient for me to present the photographs unedited. Moreover, the producer felt that in distorting the photographs something (indiscernible but important) had been lost. In the doctoral research context I am content with the combination of approaches I have used to protect those represented in light of the ethical challenges I faced and the type of document in which they are situated.

The treatment of participant photographs using image-editing software in the way I have shown here raises an interesting question regarding the ownership of the combined image. Does the ownership of the photograph change because I have taken (creative) decisions regarding the content? In response to this question I have acknowledged the photographers of the original images where known to me. Where unknown I acknowledge the participant providing the photograph to me.

3.5 ANALYTICAL APPROACH

Here I outline the analytic approach I have adopted and my approach to the physical management of my data. Greater attention is given to the former of these tasks given that my overall approach may be regarded as breaking with analytic convention (if such a convention can be identified). I consider how other researchers conducting (visual) ethnographic studies analyse their data in order to understand generally accepted practice. I then briefly describe the alternative approach I have used.

3.5.1 Analysis

Given that I have positioned my study as a visual ethnography it seems appropriate that my analytic approach might mirror some of the approaches adopted within ethnographic studies and, as such, that the existing literature might inform the analytic approach that I have taken. In fact, limited attention is given to the description of ethnographic analysis in much of the existing literature informing my study. Thinking about the key empirical research informing my approach I have largely consulted shorter journal articles that tend to prioritise the findings of the research over the discussion of the analytic approach. Even larger volumes (Pink, 2007a) offer little of how to analyse ethnographic data.

Moreover, convention appears to change across time not only in terms of data collection methods but also in terms of analytic approach. Different understandings of the social world demand different data and different analytic approaches. This is apparent not only between research originating from different ontological positions, but also research guided by the same epistemological assumptions. Elliot (2005) notes that the last thirty years have seen an increasing interest in narrative in social research. Over time, narrative interests have diversified according to content, structure and social context. Harper (2003) distinguishes between research strategies using photographs as empirical data, visual narrative, elicited cultural explanation and in terms of the opportunity to ‘look’ phenomenologically.

My own analytic approach has been determined primarily out of the research questions posed, the methods used and the data generated. As an overall guiding framework I have utilised Alvesson and Sköldberg’s (2000; 2009) reflexive metatheoretical research strategy. Alvesson and Sköldberg (2000; 2009) advance a criticism of the objectivist scientific position in social research arguing that an acknowledgement of the fundamental connection between the knowledge-producer and the knowledge produced is required. While acknowledging reality is socially constructed they also state,

[I]t is pragmatically fruitful to assume the existence of a reality beyond the researcher’s egocentricity and ethnocentricity of the research community (paradigms, consciousness, text, rhetorical manoeuvring), and that we as researchers should be able to say something insightful about this reality. (Alvesson and Sköldberg, 2000:3)

In the broadest sense, reflexivity promotes an understanding of the knowledge production process. Their approach, described as ‘the interpretation of interpretation’ does so at four possible levels:

empirical, hermeneutic, critical and postmodern (Alvesson and Skoldberg, 2000:2). At each of these levels, and between them, the potential exists for exploring the assumptions on which the research rests. They assert that exploring these assumptions promotes reflexivity and therefore quality in qualitative research. Alvesson and Skoldberg's (2000; 2009) book, *Reflexive Methodology*, is described broadly as a qualitative research strategy. I have used it here to inform my analytic approach. While they recommend that a range of perspectives be used they also acknowledge that these perspectives will vary depending on the aim(s) of the research. On the basis of my research questions I contend that the dataistic and hermeneutic perspectives warrant greatest attention.

The dataistic level of analysis requires a close association with the empirical data (hence the name). The techniques used in grounded theory, ethnomethodology and inductive ethnography are associated with interpretation at the dataistic level (Alvesson and Skoldberg, 2000, 2009). To this end, some of the characteristics of ethnographic analysis are identifiable within my analytic approach. These characteristics include the writing of analytic memos and notes, the coding of interview transcripts and observation notes around sensitising concepts, constant comparison across participants and across the interviews conducted over time (Flick, 2007; Forsey, 2008; Gibbs, 2007; Hammersley and Atkinson, 2007).

In terms of the specific analytic tools associated with grounded theory, I employed the use of coding (descriptive, topic, analytic), constant comparison and deep 'reading' of my data (Charmaz, 2006; Strauss and Corbin, 1994). The term 'reading' here refers both to the reading of visual data (objective content), my interview transcripts and field notes. In terms of coding, I focused on two areas. I coded participant meanings (as defined by Taylor and Gibbs, 2010) of their learning experiences as well as the (likely) significance of the meanings for participants. Given that my research explores the characteristics of the transformative power of the arts I used these characteristics (defined in Section 2.2.3) partly as a focus for coding my interview transcripts, fieldnotes and the TWS report to Creative Scotland. In other words, the themes of Inspiration, Insight and Interconnection were used in an analytically inductive way to understand how the transformative power of the arts were experienced by participants. In addition, incorporating a hermeneutic perspective into my approach I analysed my interview data based on a whole-part understanding of participant narratives. I identified key themes emerging from the data for individual participants and across interviews. I also collated information across my data sources into thematic memos, which allowed me to bring together data from observation, interview and documentary research. I developed participant specific memos, thematic memos around the use of image-elicitation and a memo based on my analysis of the TWS evaluation report to Creative Scotland.

I focused my analysis on the dataistic and hermeneutic levels of interpretation according to the general reflexive meta-theoretical framework advocated by Alvesson and Skoldberg (2000, 2009). In the section that follows (Section 3.6) I consider further how my use of this approach, and the specific

analytic techniques described in this section, compares to commonly accepted measures of quality in qualitative research, ethnography and visual ethnography. In the same section I reflect briefly on my use of Alvesson and Sköldberg's (2000, 2009) reflexive methodological approach.

3.5.2 Physical management of the data

In this section I briefly elaborate how I managed my data. I refer collectively to the storage of my data in its various forms, the protection of my data (participant details) and the processes used to support the analysis of my data.

Briefly then, regarding the safe storage of my data, I used both the hard drive of my home computer, a back-up external storage device as well as burning my digital video files to DVD. Field notes, interview transcripts and documentary data were saved largely in the same way using a cloud storage facility. All DVDs were kept in my office. Access to both home and work computers (and cloud storage) was restricted either by location or password protection. Likewise, participant details (home addresses and telephone numbers) were held on my computer, with one hard copy used for the duration of the interviewing period. In these ways I have sought to adhere to the relevant ethical guidelines informing my research (BERA, 2011; BSA, 2006; ESRC, 2010; Papedemas and the International Visual Sociology Association, 2009).

In respect of the analysis of my data, and having previously used NVivo, I was familiar with computer assisted qualitative data analysis software (CAQDAS). Confident that the advantages offered (data indexing and retrieval) outweighed the main disadvantage in my view (time taken learning how to use the software) I utilised CAQDAS to support the analysis of my data (Hammersley and Atkinson, 2007; Richards, 2005). In preference to NVivo I utilised HyperTRANSCRIBE to support the transcription of my video data and HyperRESEARCH to code transcriptions. Notably, HyperRESEARCH allowed me to analyse data across formats (video file and electronic document) in one location. Aside from allowing me to import all my data into one place, the coding process was made faster and simpler because I was able to code the same section of data to multiple codes as well as refining my code library (deleting or renaming codes) far more easily than would have been possible manually.

The obvious disadvantage to this approach is the challenge of balancing a close scrutiny of the data without becoming fixated on the coding process and consequently stuck at what Alvesson and Sköldberg (2000, 2009) refer to as the dataistic level of analysis.

3.6 RESEARCH QUALITY

Gibbs (2007) states that '[t]here can be no simple, absolute truth, but there can still be error'(2007:91). In light of the previous section, I use this section to reflect on the quality of my research. I respond to this task in three ways. First, I elaborate the key features of ethnographic research in order to show that what I have presented reflects these attributes. In the second section I describe my thoughts (and approach) toward the issues of validity and reliability in qualitative research. In the third section I reflect on my use of Alvesson and Sköldberg's (2000, 2009) reflexive metatheoretical approach to qualitative research.

Beyond the criteria detailed in this section my understanding of research quality in qualitative research is apparent throughout. In Chapter 1, I described the assumptions and values guiding my research. By making these values known decisions can be made about how they have influenced the research process and where this might be significant. In addition, this chapter explicitly includes a range of information that would enable an interpretation of quality in the coherence of my research design, my approach to selecting participants, the volume (and range) of data collected as well as my analytic approach. Section 3.4 details my approach to planning for and responding to the ethical issues arising in the context of my study. This is important because reflexivity is often described in terms of the ethical considerations of research (Banks, 2007; Guillemin and Drew, 2010; Hammersely and Atkinson, 2007; Rose, 2007).

3.6.1 Ethnographic quality

Turning to the first of my tasks in this section I now consider the criteria associated with quality in ethnographic research. While I draw primarily on Hammersley and Atkinson (2007) I also follow Pink (1999; 2007a) (and others) in order to incorporate some reflection on the visual character of my research (Allen, 2011; Banks, 20007; Canal, 2004; David, 2007; Guillemin and Drew, 2010).

Hammersley and Atkinson (2007) suggest that there is no universally accepted way of representing social life. This is important because the ethnographic task is fundamentally concerned with representing the social world. If there is no universal approach to representation, by what criteria should the quality of ethnographic research be judged? In what follows, I describe the criteria that I consider important.

Representation in ethnographic research brings description and analysis together (Beach, 2008; Hammersley and Atkinson, 2007; Pink, 2007a). An ethnographic account may be highly descriptive of certain features of the social world but less so about other aspects of the research setting. Such research may be characterised or structured by themes that are described in detail. These themes may also be positioned in relation to the social world more generally. Chapter 4 is presented in this manner, with detail (drawn from the data) situated analytically for the purpose of demonstrating how

the Project can be viewed as a transformative environment. The key features of the social world of the community arts Project are theorised around themes of Otherness as inspiration, sameness as interconnection and voice (possibly) as insight. In addition, consideration is given (descriptively) to the varying transitions into (and out of) the arts Project as a transformative environment.

The visual dimension of the ethnographic account produced is apparent not only in my approach to gathering data to understand participants' experience. It is also evident in the manner in which I have presented both (composite) drawing and photograph throughout this account. Images are not left to speak for themselves but instead are situated within the surrounding text, and by nature of the titles attributed to each. In this respect I follow Pink.

[T]he ethnographicness of any image or representation is contingent on how it is situated, interpreted and used to invoke meanings and knowledge that are of ethnographic interest. (2007a:23)

Following Stanczak (2007) I have attended to both the subjective reflective dimension and the objective capacities of photographs. Following Rose (2007) images are taken seriously in the context of data collection, analysis and representation. For these combined reasons I consider that my account represents the social world of the Project in a manner consistent with ethnographic research.

3.6.2 Quality in qualitative research

What of the characteristics of quality in qualitative research more generally? Discussion of quality in qualitative research might reasonably be positioned in terms of validity and reflexivity (Bryman, 2008; Gibbs, 2007). Gibbs (2007) also refers to reliability in qualitative research though the concepts discussed (such as cross-coding reliability) are more usefully discussed when research involves teamwork. For this reason I reflect on my discussion of research quality in relation to validity and reflexivity. I consider that Gibbs (2007) provides a useful framework for thinking about validity through the concepts of 'triangulation', 'respondent validation', 'constant comparison' and 'evidence'. In what follows I consider each in turn.

Following the constructivist perspective advanced by Silverman (2001) I make no claim to have triangulated my data. The argument against triangulation rejects the idea that data from multiple sources provides some form of validation (Gibbs, 2007). It would seem reasonable over the course of a (near) two-year Project for participants to legitimately change their opinions, views or attitudes. Likewise, I argue against the idea that interview and observation produce data that promotes some form of verification because the data generated from interview and observation are markedly different. For these reasons I do not consider triangulation is appropriate in the context of my study.

In terms of respondent validation, I have provided an overview of my interpretation of the arts Project (as transformative environment) and discussed the implications for evaluation with the producer of

The Happy Lands Project. This represents an area where my research might have been extended with a more formal interview with the producer of TWS, had time and circumstance allowed²⁰. Similarly, I might have contacted my research participants to describe my findings. I have not done so because my findings emerged around the arts Projects as a transformative environment, rather than individual participant experience of transformative learning. This is important because I do not consider that research participants are qualified to interpret my findings in the context of my research questions. Again, I follow Silverman (2001) in this respect. This is not to suggest my research participants would not be well placed to reflect on my ideas about their experience. Had I focused on their individual (transformative) learning experience I might have returned to my participants to discuss the interpretations I had made.

The third concept Gibbs (2007) describes is ‘constant comparison’. Silverman (2001) describes constant comparison as the search for data to test (across sources and cases) ideas emerging from analysis. Constant comparison also refers to the grounded theory process of checking and rechecking existing codes (as new codes are added or removed) to ensure data is categorised accurately and consistently (Charmaz, 2007; Strauss and Corbin, 1994). A systematic approach to analysis underlies the notion of constant comparison. I have used constant comparison to inform the development of my thematic memos. In developing my memos I searched for data testing my ideas. This included data that supported my ideas and, conversely, data that did not. For example, early on in my research I established that some participants were not willing to take photographs during the Project. This data informed my understanding of how visually-based research methods can be used to understand participants’ experience. My research is richer as a result of this finding since it led me to establish that while photographs were of limited interest to Nancy, for example, mementoes were far more meaningful. In developing my understanding of the concept of memento (described in Section 4.2.2) this was significant. In other words, through constant comparison, looking across the data (across participants and over time) my findings became more complex but also richer in detail.

Gibbs (2007) final notion of validity is ‘evidence’. I have already described the place of my data within the ethnographic account (earlier in this section) and therefore do not reiterate this point here.

Though the notion of reflexivity varies between researchers it can broadly be thought of as acknowledging the influence of self in the research process (Allen, 2011; Banks, 2007; Bryman, 2008; Elliot, 2005; Gibbs, 2007; Griffiths, 2010; Richardson, 2003). For example, Banks (2007) describes reflexivity in three ways: firstly, in terms of self (the characteristics a researcher brings to the setting); secondly, the impact of the researcher within the research setting, and; thirdly, the impact of the researcher on the conduct of the research. Chang (2008) and Macfarlane (2009) acknowledge that positions on reflexivity may variably thought of as objective or subjective. Hammersley (1992, 2007)

²⁰ The producer’s contract ended the day I acquired the TWS evaluation making it difficult to arrange a formal interview.

finds both perspectives problematic. An over-emphasis on the influence of a researcher within the research setting leads to problems of 'knowledge production' (Chang, 2008). Conversely, '[t]o say that our findings, and even our data, are *constructed* does not automatically imply that they do not or cannot represent social phenomena.' [author's emphasis] (Hammersely and Atkinson, 2007:16). Hammersely (1992) asserts that 'subtle realism' addresses this problem. The defining criteria of the subtle realist approach are described in three ways: firstly, as a reasonable confidence in the knowledge produced; secondly, as a balance between 'self-fulfilling' versus 'self-refuting' approaches, and; thirdly, through the acknowledgement that the knowledge of the social world produced is a representation from a specific perspective (Hammersley, 1992).

Further distinctions are also made in the literature discussing the concept of reflexivity. Macfarlane (2009) draws on Carla Willig who describes two types of reflexivity: personal reflexivity and epistemological reflexivity. The former is described as the impact that the research process has on the researcher. Delamont (2008) recommends keeping reflexive notes separate to fieldnotes. I consider Delamont's (2008) approach similar to what Willig describes as personal reflexivity. I acknowledge this sense of personal reflexivity in Section 7.2.2. Epistemological reflexivity appears closer to Banks' (2007) concern for the way research is conducted and analysed. Importantly, Elliot (2005) suggests that reflexivity should include attention paid to analysis and the presentation of results. I follow Banks' (2007) conception of reflexivity, though I consider that 'the impact of the researcher on the conduct of the research' includes the presentation of results, which takes into account the view Elliot (2005) adopts.

Thinking about reflexivity in terms of the self, I have already acknowledged the limitations of my guiding assumptions. Here, I consider how my 'self' as a female, middle class, Edinburgh-based researcher has influenced my study. I consider my class and geographic location relevant characteristics to reflect upon in the context of my research setting. I make this claim for two reasons. First, The Happy Lands Project documentation positions the Project as engaging communities in some of the most deprived areas of Scotland. Second, *The Happy Lands* film is a narrative of working class struggle and therefore by taking part in the Project the community embrace the working class perspective. The extent to which I have been perceived as middle class may therefore have impacted on my ability to build trust with my research participants and the broader community. My accent is often mistakenly thought to be English. In the context of the film Edinburgh and London are both positioned in contrast to Fife and associated with a class distinction. In this way these traits (class and location) might have been perceived as having more in common with the groups of people whom my participants were imaginatively opposed to in the space of Carhill²¹. It was for this reasons I hesitated when asked to participate as an extra on the final day of filming. However, I was encouraged to do so by my participants and other members of the community. Allen (2011) describes the importance of

²¹ The fictitious village in which *The Happy Lands* is set.

shared cultural identity between researcher and researched. My hesitation to participate in the film was appeased by the role I was asked to play. Had I been asked to play a character in the fictional village of Carhill, I might have rejected the idea. As it happened I was asked to play a customer in an Edinburgh-based restaurant.

The second approach to thinking about reflexivity that Banks (2007) describes is the impact of the researcher on the research setting. Two points are noteworthy in this respect. First, I contend that I took part in similar activities to community members, hanging around in the setting, and therefore not out of place. I stated in Section 3.3.1 that I rarely took notes in the setting. On one of the few occasions where I did take notes I found that doing so shut down opportunities for conversation and made me stand out. That is not to suggest I was deceiving community members about my research. On one occasion I was asked whether I was ‘just luggin’ (Fieldnotes, 1 Aug 2011). This remark shows that community members were aware of my presence as a researcher. I described earlier in this chapter (Section 3.2.1) that TWS had introduced me as helping with their evaluation and that I had responded by reiterating my independence from TWS at the start of each interview. Some participants asked me to edit their transcripts before passing them to TWS, indicating that they spoke freely during interviews rather than performing for the benefit of TWS. Prioritising the protection of participants over my reciprocal agreement with TWS meant that taking part in my research did not negatively impact on or harm my research participants.

Second, I use Figure 3.5 as indicative of community members feeling relaxed enough in my presence to engage in the ritual joking activities I have described as characterising participants’ experience of the Project (in Section 4.2.3).



Figure 3.5 Participants asked me to take photographs of them (on the right)

The third, and final, area that Banks (2007) suggests should be considered in terms of reflexivity is the impact of the researcher on the conduct of the research. I have reflected on the methodological approach throughout Chapter 3 so do not reiterate these reflections here. However, as stated earlier in this section, following Elliot (2005) I have interpreted the conduct of the research to include the analysis and the presentation of my research.

With reference to analysis, similarities are apparent between reflexivity and what Gibbs (2007) describes in relation to reliability. Gibbs (2007) describes the need for repeated checking of transcriptions. Elliot (2005) also advocates multiple readings of interview transcripts. I consider transcription to be an important part in the initial stages of data analysis and for this reason I transcribed all of my interview data. The raw video data was reviewed a minimum of three times for each interview. In addition, I returned to the raw data during my analysis of interview transcripts, particularly if the content of the interview raised questions about the meaning of a participant remark. For example, if the transcriptions appeared incoherent in some way, I returned to the raw data to establish whether the incoherence could be attributed to a transcription error or a change in the direction of what I (or my participants) were describing.

Finally, thinking about the presentation of my research two areas are noteworthy. Bryman (2008) suggests that some measure of quality will be evident in the written account of the research. This might include the ability of the researcher to describe the social world and to make connections between the core research issues. It will also be evident in the coherence of the writing across chapters. The second area of particular note is my treatment of the photographs presented. Banks (2007) recognises the power, and the associated responsibility, involved in disseminating visual data.. It is worth noting in the context of my discussion of research quality and reflexivity that my approach might be seen to deny photovoice (the ability for the 'looked at' to communicate with the 'onlookers') to those represented. I consider this to be linked to the issue of respondent validation, which I have argued against in this chapter. Moreover, I do not consider this particular publication an appropriate photovoicing opportunity.

I assert a degree of coherence between my notions of validity and reflexivity. I reflect on these ideas further with reference to my use of Alvesson and Skoldberg's (2000, 2009) reflexive methodological approach.

3.6.3 Reflecting on reflexivity as a methodological approach

The final aspect of my discussion of research quality concerns my use of Alvesson and Skoldberg's (2000, 2009) reflexive metatheoretical approach to qualitative research. In the previous subsection I considered the ways in which reflexivity indicates research quality. It seems logical that an approach offering multiple opportunities to think reflexively would therefore indicate a degree of quality. Alvesson and Skoldberg (2000, 2009) advocate this view. I noted earlier (Section 3.6.1) that my

intention was to produce an ethnographic account informed by Alvesson and Sköldbberg's (2000, 2009) reflexive methodology. I now consider the extent to which this has been possible.

Since my approach brings together considerations at the dataistic and hermeneutic levels there is a limit to which I can reflect on the broader incorporation of critical, postmodern and other perspectives. At key points during my research process I have thought about the relationships of power operating within the Project. More specifically, I have thought about the distinctions of power between my participants, between TWS and the community members engaged in the Project, and between participants, crew and myself. There are areas in my research where these considerations are incorporated into my conceptualisation of the arts Project as transformative environment. For instance, in Chapter 4 (Section 4.1.3) I describe the transition from the arts Project to Carhill and the associated shifting role of the director. I describe how this shift had, on a small number of occasions, required differences of power between cast and crew to be asserted.

However, to suggest that my research incorporates critical, postmodern or gender dimensions would be to do a disservice to the complexity of these perspectives. I have made sacrifices in these areas to produce a visual ethnography primarily rooted in the approach Alvesson and Sköldbberg (2000, 2009) refer to as the dataistic perspective. With that in mind, I have found Alvesson and Sköldbberg's (2000, 2009) metatheoretical approach to be useful. Two points are noteworthy: firstly, that Alvesson and Sköldbberg (2000, 2009) recognise there are few practical examples of the implementation of the reflexive metatheoretical approach suggests further research is needed in order to understand how these perspectives are brought together in practice, and; secondly, that although my application of the approach is limited my broader base of knowledge has increased through understanding different perspectives of interpretation in general terms.

How might these three perspectives of quality (in ethnography, in qualitative research and in relation to reflexive methodology) be brought together? I assert my position as similar to that of Hammersley and Atkinson (2007) and Pink (2007a). Acknowledging the constructedness of the research is important. At the same time, this does not mean the knowledge produced is not representative of the social world explored from the position it is constructed from.

It does not claim to produce an objective or truthful account of reality, but should aim to offer versions of ethnographers' experiences of reality that are as loyal as possible to the context, negotiations and intersubjectivities through which the knowledge was produced. This may entail reflexive, collaborative or participatory methods (Pink, 2007a:22).

Such an approach appears to stand in contrast to that taken by Walford (2008) who describes the quality of openness and the need to suspend one's beliefs during the research process. My position takes the opposite perspective to this latter suggestion given that I consider the ability to suspend one's beliefs and assumptions is not possible. My approach toward thinking about research quality ultimately brings together considerations of ethnographic quality with considerations of reflexivity.

3.7 OVERVIEW OF RESEARCH PARTICIPANTS

I described my approach to identifying research participants in section 3.3.2. Table 3.4 provides overview of relevant participant characteristics. Of the characteristics shown in Table 3.4, TWS used gender, age and whether participants engaged in the Project individually, with friends or as part of family to identify their ‘community champions’. Since my research focus lies with understanding participants’ experience in order to inform the arts evaluation process, it makes sense that my participants should reflect the strategy adopted by TWS to inform their own evaluation process. That said, in this brief section I draw some comparisons (where possible) between my research participants and the wider community taking part in the Project. Project figures are drawn from Rae and Trew (2012), the TWS evaluation report submitted to Creative Scotland on completion of the Project.

Table 3.4 shows a relatively even number of women and men participating in my study. Men make up a slightly larger proportion of my research participants than they do within the Project overall. 42% of my participants are female compared to 55% in the Project overall. 48% of my participants are male compared to 45% of Project participants as a whole.

Regarding the age of my participants, a similar range is reflected in the Project as a whole, with one exception. 20% of Project participants fall into the ‘15 and under’ age category, though no one under the age of 16 participated in my research. Fewer ‘26-35’ year olds participated in my research compared to the Project (5% compared to 10%). My research draws on a larger group of ‘36-45’ year olds than participated in the Project (26% compared to 13%). The same difference is apparent in the ‘46-60’ year old group. Finally, the ‘over 60’ year old group forms a similar proportion of participants in my research as it does in the Project as a whole (15% and 16% respectively).

Though the producer selected community champions partly on the basis of whether they were involved in the Project as individuals, with friends or family, this information is not collated in the report and therefore not included in Table 3.4. Again, the TWS evaluation report does not provide information on the range of creative activities engaged in by participants. What Table 3.4 does show is that all participants were involved in acting at some point during the Project.

Lastly, though TWS did not collate statistics on participants’ relationship to mining, I have provided this information to help contextualise those contributing to my research. Only 1 of my participants had any direct experience of mining. 9 participants (47%) had an indirect but immediate relationship to mining, either being married to a miner or as the sister, brother, daughter or son of a miner. 5 participants (26%) had a second generation connection (grandparent) to mining and 1 participant a third generation connection (great grandparent) to mining. 1 participant had a remote connection through a former partner's relatives and 2 participants had no prior connection to mining.

Name	Age	Project activities					Taking part as / with	Mining connection
		S	D	P	A	M		
Kate	36-45	✓			✓		Family	Indirect (remote)
Don	46-60	✓			✓		Individual	Indirect (3rd generation)
Ewan	16-25				✓		Individual	None
Henry	36-45				✓		Family	Indirect (immediate)
Mark	36-45				✓		Individual	Indirect (2nd generation)
James	16-25				✓		Family	Indirect (2nd generation)
Bruce	60+	✓			✓		Family	Indirect (immediate)
Beth	16-25			✓	✓		Family	Indirect (2nd generation)
Olivia	26-35				✓		Friend	Indirect (2nd generation)
Hamish	46-60	✓			✓	✓	Individual	Indirect (immediate)
Tanya	46-60				✓		Family	Indirect (immediate)
Thomas	36-45	✓			✓		Individual	Indirect (2nd generation)
Rob	60+		✓		✓		Individual	Indirect (immediate)
Mary	36-45				✓		Family	Indirect (immediate)
Oscar	46-60		✓		✓		Individual	None
Nora	46-60	✓			✓		Family	Indirect (immediate)
Harry	46-60	✓			✓		Family	Direct (strike during 80s)
Nancy	60+	✓			✓		Individual	Indirect (immediate)
Cara	46-60	✓			✓		Individual	Indirect (immediate)

Table 3.4 Summary of participant engagement in The Happy Lands Project²²

²² S (Story Development), D (Design), P (Photography/Camera), A (Acting), M (Music).

3.8 SUMMARY

In this chapter I have described my methodological approach. I have positioned my research as a visual ethnography and provided a rationale for doing so in light of my research focus. I have also elaborated my approach to selecting my research setting and research participants. My research methods are described in detail and a summary of my data provided.

Beyond my description of the data collection process I have described my ethical approach as ‘situationalist’, providing a range of examples to explore and justify this position. In addition, I have provided an overview of my analytic approach. Lastly, I have provided an overview of some of the key characteristics of my research participants.

CHAPTER 4: A VISUAL ETHNOGRAPHY OF A COLLABORATIVE ARTS PROJECT

I present my findings as a visual ethnography within this chapter. Hammersley and Atkinson consider that while ethnographic writing is constructed it also seeks to represent the social reality examined.

The aim, though, is not just to make the data intelligible but to do so in an analytical way that provides a novel perspective on the phenomena we are concerned with, builds on previous work, and/or promises to tell us much about other phenomena of similar types. (Hammersley and Atkinson, 2007:162)

I follow this approach, weaving my description of the social reality of the collaborative arts project with my understanding of the transformative power of the arts and the implications for arts evaluation in order to address my three research questions:

- Firstly, can participants' experience of a community arts project be theorised and understood as transformative arts-based learning?
- Secondly, to what extent can participants' experience be understood through visually-based research methods?
- Thirdly, what are the implications for existing practices of arts evaluation?

This chapter draws on data acquired through interview, observation and documentary research to address the first of my research questions. I explore the transformative power of the arts as they are experienced in The Happy Lands Project. In Chapter 2 (Section 2.2) I identified some of the central elements of the transformative power of the arts as they are described in the existing literature. I summarised these characteristics into themes of Inspiration, Interconnection and Insight (in Section 2.2.3). The first three sections of this chapter correspond with these themes. In the final part of the chapter I relate my ethnography of the community arts Project to contemporary transformative learning theory specifically in relation to Morgan's (2010) conception of the transformative potential of travel.

I posit an extension of the relationship between travel and transformation advanced by Morgan (2010) to show how the community arts Project might be considered a transformative environment. I focus on the environment of the community arts Project rather than on individual instances of 'transformation'. My rationale for doing so is derived from the existing literature (in Chapter 2) and the ethical issues described in Section 3.4.2. First, what constitutes transformation varies greatly across the literature, even within the literature concerned with, or derived from, Mezirow's (2000) theory of transformative learning (Cranton and Hoggan, 2012). Second, writing in the context of arts impact research, Belfiore and Bennett (2010a) argue that experience of subjective transformation will vary widely, making it difficult to evaluate. A third reason for focusing on the environment rather than the individual lies in the ethical challenges raised by providing examples of individual experience. Both the stage 1 and final reports submitted to Creative Scotland (by TWS) contain glimpses of deeply personal experiences of the Project. Whether such accounts should sit within the context of an evaluation (that may or may not be publicly available) is ethically contentious.

In the second of my ethnographic chapters (Chapter 5) I consider the extent to which participants' experience can be understood through visually-based research methods. Chapter 5 addresses the second of my research questions. Chapter 6 considers the problem of differing cultural and economic perspectives of value described in Chapter 2 to answer my third research question (O'Brien, 2010; Donovan, 2013; Holden, 2004; Throsby, 2001).

Heroes at this point are like mountaineers who have raised themselves to a base camp by the labors of Testing, and are about to make the final assault on the highest peak ('Approach to the Inmost Cave', Vogler, 1999:145)

4.1 INSPIRATION AS OTHERNESS: ENCOUNTERS WITH SENSE OF PLACE

In Chapter 2 (Section 2.3.3), I described how encounters with physical and human Otherness might lead to transformation (Morgan, 2010). In this section I draw on my fieldnotes and interview data to position my understanding of inspiration as an encounter with Otherness. Since my data is limited in terms of what I observed pre-production I draw primarily on preliminary interviews (conducted during Stage 1) as well as participants' recollection of the pre-production process during mid-production, post-production and post-screening interviews.

In the context of The Happy Lands Project Otherness can further be classified in terms of the Otherness of the arts Project and the Otherness of the fictional social world created through Project: Carhill. While these environments cross over, they are discussed separately. In the first section I describe the Otherness of the arts Project. The second section focuses on the Otherness of Carhill. In the third section I consider how participants transition between these two encounters with Otherness. Throughout, I indicate whether the sense of Otherness relates functionally, materially, affectively or existentially (in conceptual terms) to Morgan (2010).

In what follows I show how, within these two environments (the arts Project and Carhill), the key characteristics associated with inspiration are actioned. In Chapter 2 (Section 2.2.3) I described these characteristics in terms of wonder and the experience of complete engagement and receptivity. In addition, an association between inspiration and imagination, possibly envisaged as an imaginative flight from day to day life (or self) is evident. Lastly, a relationship between inspiration and hope is apparent in the existing literature.

4.1.1 The Otherness of the arts Project

In Chapter 2 (Section 2.3.3) I described how Morgan's (2010) conception of Otherness in the context of the transformative potential of travel relates not only to the environment but also to people. I therefore make an additional distinction between the arts Project and Carhill in relation to who the 'others' are in these two environments. In the context of the Project the production team and professional crew represent a different culture to the community participants engaged in the Project. The environmental difference in the arts Project relates to participants' encounters with the sets and locations associated with the filming of *The Happy Lands*. The encounter with the arts Project takes place over a longer period of time than the encounter with Carhill, which happens during the production phase of the Project, and also through the act of watching the *The Happy Lands*.

I have associated the concept of inspiration with feelings of wonder, complete receptivity (or engagement) and surprise. Indeed, all participants experienced a sense of surprise and wonder in relation to the arts Project. In what follows I elaborate how inspiration was experienced by

participants. For example, complete engagement was experienced as time passing quickly, amazement and the excited anticipation of different aspects of the Project.

Just to be part of something that you could keep for evermore, makes you go 'Oh, it's Tuesday it's the thing', 'It's Tuesday it's the thing', you know what I mean? [Kate, Interview 1, January 2011]

Just learning new experiences, every week as well is quite, there's something new that happens and it's quite a giggle, you know it's an escapism I suppose because you're coming away from work you're rushing to get here. [Olivia, Interview 2, November 2011]

Kate makes a distinction in her intonation of 'it's the thing' and though lost in transcription the pitch of her voice increased indicating her excitement for pre-production workshops. Olivia's reference to escapism suggests the Project was experienced as something fundamentally different from her day-to-day life. It is materially and functionally different by nature of the activities engaged in through the Project. During Phase 1, community members were exposed to taster workshops offering them experiences of filming, acting, set design, costume design and story development. The workshops enabled a glimpse of the special world to come (in this case, Carhill).

That participants should experience a degree of wonder in respect of film-making reflects one purpose of the Project: to engage people who had little or no experience of film-making (Rae, 2009). However, participants also experienced a sense of wonder and amazement in relation to other aspects of their learning. For example, Don, who considers himself the central hub of genealogical and socio-historical information for his family, was amazed that areas of Fife were occupied by soldiers armed with machine guns in 1926. Through the analysis of preliminary and mid-production interviews I identified five core areas of learning in the context of the Project. Other than film-making, the areas recognised by multiple participants include mining, politics, community and self.

Following Vogler's (1999) mythic narrative the movement from pre-production to production can be seen as a further threshold to a different world whereby the encounter with 'others' is extended. In the initial stages of the Project the 'others' can be thought of as the community members joining the Project, many of whom are unknown to each other. The professional crew (assistant directors, production manager, camera, sound and lighting operators, make-up, costume and set teams) form the 'others' of the (early) production phase.

The final community meeting held prior to filming was used to emphasise the special status (the Otherness) of the crew. Tony Garnett²³ spoke about the filming process and how different it would be to what participants had experienced before. He described working with a well-known American actor thereby indicating his special access to celebrity actors. His story served to amuse the community and reinforce his own status with the Project. Following Tony's speech to the community Helen and Robert (producer and director) elaborated the differences between pre-production and

²³ Described by TWS as 'UK, Hollywood and TV Drama Producer' (Trew and Rae, 2012).

production. Helen spoke about the functional differences of the film-making process (the need for timeliness) and the material conditions they might endure (issuing the cast with a list of what to bring to the set each day). Robert alluded to the affective demands of acting, reinforcing the Otherness of the production phase of the Project in comparison with pre-production workshops.

Robert talks a little about discipline on set. He wants to create a warming, loving environment so actors feel that they can give their best. This picks up on something Tony [Garnett] was saying earlier, about loving your actors. Robert notes that actors have a hard job to do; they've got to be brave. He wants playful imaginative place in front of camera but calm discipline outside, so that nothing interrupts shooting. He points out the archetype of the professional actor. On time, knowing lines, having read script, respecting others. He points out that people shouldn't take it for granted that people want to talk to you. People prepare in different ways and that there is no single way to prepare before a scene. He suggests that the lowest common denominator should dictate what happens off-set, which is why he wants people to be quiet when not on set. [Extract from observation notes, 10 July 2011]

The professional film crew²⁴ engaged with the community only during the production phase of the Project (when filming). This gives them special status. With the arrival of the professional crew it is not long before stories of their special status begin to filter through the community. One of the runners had worked with Anne Hathaway on her last film. The driver moving costumes between filming locations had socialised with Johnny Depp (who is a 'nice guy'). Such narratives serve to evoke surprise and wonder from the community (and me). The community cast have privileged access to this world through these others:

I knew that it would be professional, the real McCoy sort of thing, but when they all turned up, and they all sort of turned up suddenly,..., we'd just finished Fife'ing the whole thing up then these guys walk in and there was tons of them, and my first day on set as well, it was a surprise then, sorry, a visual surprise, I mean, to see it all. [Thomas, Interview 1, August, 2011]

[T]hey make you think deeper than just reading it off a line, you know, what are you feeling at the minute, things like that, what would you do in that situation, and it's good because it makes it more personal and it gives you more feeling because I believe that what you're feeling comes across, out your eyes and out your face like, and it's amazing how deep you can actually go into thinking about something, and that reflects better. [Nora, Interview 2, July 2011]

[I]t was really interesting to see, even when you're in a building, a proper building to see stuff everywhere, like all the lights, crew and all the different bits and pieces. Really interesting. [Henry, Interview 3, August 2011]

I mean that's one of the things that really, really, my eyes were open to, all the things that go on, not even just post-production but post and pre-set up as well I mean just setting up lights and cameras and things, building sets, even like when we were doing the interior shots of the houses,..., and you know they were switching about these rooms to go from being one person's house to being another's and just little things like that, that you don't realise, you know, cuts between camera angles, all the things that don't quite show up on screen even though they are there. [Ewan, Interview 3, December 2011]

²⁴ Production manager, sound, lighting and camera technicians, costume, hair and make-up crew.

Despite gaining a working knowledge of the production process, evidenced by participants' use of tacit film-making terms (such as 'chewy', 'rushes' and 'ADR'²⁵) early on in the filming phase of the Project, participants still demonstrated their awe during interviews after the end of film-making.

I always found filmmaking interesting, I now find it exciting,..., I found I had an interest, filmmaking at that point [making training videos] I found [it] an interesting technical thing, I now see it from the other side, from the arts side, that [training videos] wasn't art, that was factual, now I see it from an art side, I see the creative process and that excites me. [Don, Interview 2, May 2012]

The comment above indicates Don's experience of Otherness in the film-making process. Morgan (2011) describes the Otherness of 'sense of place' as moving beyond the material and functional relationship between people and place towards an affective and existential connection. The extract above indicates this. The 'technical thing' parallels the functional component whereas his excitement appears indicative of complete engagement, and therefore of inspiration.

To this point I have described the encounter with the arts Project in terms of the activities engaged in and the 'others' with whom participants interacted.

The physical encounter with the Otherness of the arts Project during the production phase of the film relates to the engagement with the sets and filming locations experienced by participants.



Figure 4.1 Colliery set at Newtongrange showing unfamiliar equipment²⁶ (22 July 2011)

Participants' amazement at each set and their emotional experiences of seeing Carhill begin to come to life is indicative of an inspirational encounter.

²⁵ See Glossary.

²⁶ The image on the right has been cropped.

[E]very set, even when we went to the soup kitchen, every time we went to a different set, I was just like 'this is, I can't believe', like it was just amazing how they changed it into 1926, honest, every time we walked on to a new set I was about greetin', 'look at that, they're so clever'. [Olivia, Interview 2, November 2011]

Wednesday was the first time I actually seen the Raws²⁷, eh, and it was just when we were walking up towards them I basically felt as though, it was like a, a heart stopping moment of nostalgia because I thought 'oh god this is so realistic' you know and the position of my, my raw is just, as I say, exactly the same as what it was when I lived in the Raws up til I was about eight, eh, so you know it was, everything was just spot on, you know. [Cara, Interview 2, July 2011]

[N]ot really that long ago the houses down, like Manon Street and Oliver Street and that, before a lot of people bought them, they were actually pit houses and a lot of them looked exactly, exactly like they were, I mean honestly, it was fantastic how they, how they done it. [Tanya, Interview 1, November 2011]



Figure 4.2 Miner's Raws set build (26 July 2011)

Again, seeing the different sets and the processes of bringing Carhill to life was characterised by a sense of complete engagement (time passing quickly) but also with feelings of elation. The special nature of the new world is evident to Henry. It is different to his everyday life; exciting by comparison.

[S]o I filmed all day Tuesday and I left on Tuesday, I was there from like 12 o'clock to 9 at night, filming, and I came out and just didn't feel tired at all, just totally on a high, took Wednesday off as a holiday because I knew I had a lot of filming, then went back to work on Thursday went straight to a conference, it was a risk conference, for 3 hours and I was sitting there really virtually going, 'what am I doing?' [Henry, Interview 2, July 2011]

My initial days of observation notes are characterised by a similar feeling of excitement. On the days I had scheduled to write up my observations I wanted to be with the community observing what was

²⁷ See Glossary.

going on. On the days that I was observing I felt alert to what was going on around me, to the sights and sounds of the film-making process, which were as new and unfamiliar to me as they were to the community cast. For the majority of participants the experience of watching television or film was their only knowledge of the professional production process, and many expressed a sense of wonder as they learned more.

The encounter with the arts Project can be summarised as an encounter initially with the others of the community members joining the Project and with the producer and director of the film. As time goes on and the Project moves through various pre-production and production stages the 'others' shift. At the point of production the professional crew can be seen as the others associated with the arts Project. Similarly, the environment of the arts Project is associated with strangeness of the filming locations and the sets associated with bringing Carhill to life.

4.1.2 The Otherness of Carhill

In this section I focus on the experience of Carhill as an encounter with Otherness. Carhill, the mining fictional village depicted in *The Happy Lands* can be viewed as a distinct encounter with Otherness separate to the environment of the arts Project. There is a degree of crossover between these environments though for it is through the environment of the arts Project (pre-production) that 'Carhill' is imagined. Similarly, it is through the production stage of the arts Project that Carhill is brought to life and experienced.

In the context of Carhill Otherness is experienced in two ways: in relation to the residents of Carhill (the characters of *The Happy Lands* film) and in relation to the environment of the coal mine around which the community, and the narrative of the film, revolve. I consider the encounter with Otherness (people) first.

Through the process of story development and pre-production workshops, Project participants compared and contrasted ideas about Fife mining communities in the 1920s, the people, their lives, actions and interactions, beliefs and customs compared to their own. These comparisons can be thought of as functional, material, affective and existential. Such encounters with Otherness occurred through the telling of stories handed down through the generations of mining families by those participating in the Project. The ideas expressed through these stories formed the basis of the narrative that emerged through story development workshops that became *The Happy Lands* script. Participants described stories of mining disaster and mining humour, ideas about the values uniting Fife mining communities in the 1920s and whether these values had changed or remained the same through the years. These aspects include the intangible dimensions of spirit of place that Morgan (2010) describes, the memories and narratives of events, textures, colours and values. In other words, the imagined place of Carhill is grounded in ideas about community as something different to participants' own experience of community.

I mean, put it this way, it stops and makes you think now, that maybe, that we've got very little to complain about, we complain about this, that and the next thing but these people, it was their survival you know I mean you hear the strikes and mention these sort of things but put it this way, folk, if it was the opposite way, folk are not going to end up destitute and starving, and like, for turning off the water²⁸, you know, I was appalled at that, you know, and you could actually understand folk would riot. [Cara, Interview 2, July 2011]

I think Fife is full of really nice honest people, who are desperate to have a community and I think modern life stops you having a community, in the, in the days of Carhill, everybody in the village worked at the same place, they worked together, they played together, they stayed together, they married each other, it was a community, it was an extended family in effect, and nowadays you know you'll have people working in Coupar, people working in Dundee, so you get up in the morning you don't see anybody else, you drive to your place of work, which they all used to all walk to the same place. [Don, Interview 2, May 2012]

Don reflects on his sociocultural assumptions about community in the above extract. 'Modern life' is deemed responsible for the loss of community, which he defines in relation to the size of dwelling (village), to limited geographic mobility, to the relational activities taking place in these spaces (work and play) and to the organisation of life (marriage and home). Don reflected on how community today exists in different spaces (and ways) than it did in Carhill. Carhill is associated with a sense of Otherness: people lived, worked and played together (materially and functionally) in ways that are different to contemporary life. In the above extract, Don uses the word 'Carhill' as an indicator of both time and community.

Some participants (Bruce, Don) suggested that community no longer exists though this feeling was not unanimous amongst participants. For example, Mary considered that people in Fife still pulled together when necessary, describing how her family helped the families of miners on strike during the 1980s and, more recently, how members of her local area community had come together to search for a missing person. Mary suggested that in a fundamental way the community spirit participants' associated with Carhill still exists today.

The move from pre-production to production shifted the experience of Carhill from imagined to embodied. Carhill became an encounter with the script as it was brought to life in relation to the characters in the film. More specifically, Project participants interacted with each other as a community of 'travellers' experiencing the arts Project together but also experiencing Carhill specifically in relation to the role(s) they played in the film. In material and functional terms participants were redefined (and redefined themselves) in relation to their specific characters, their shared identities as screen families, miners and Raws women and as individuals with specific screen narratives. In Section 4.2.1 I describe the concept of shared identity further in relation to the theme of Interconnection.

²⁸ References to a scene in the film where the fictitious Kingdom Coal Company tries to break the miners strike by cutting off the water supply to the miners houses.

Data from observation notes and interviews indicates a blurring of character and self from the moment during pre-production when characters were selected. This is evident in the way that participants used cast and actual names interchangeably. The process of engaging with the villagers of Carhill is an imaginative task and, therefore, associated with the characteristics I have grouped within the theme of Inspiration. To imagine is to create a mental image, to experience (in some way) or to think about something not immediately accessible. For Greene (1995), imagination is central to agency and therefore to change. McCarthy *et al.* (2004) suggest this view is rooted in an Aristotelean perspective of the role and benefit of the arts to society. Encompassed within this view is the possibility of imagining what has already occurred, to re-live a particular moment, to imagine alternative endings and to draw on images and feelings. Likewise, the idea of taking an imaginative flight from everyday life is to think of possibilities outside of your sense of self. To think of your self in a different setting (time or place) or to imagine as another person might is to empathise with others (past, present and future). Imagination is central to the process of acting, of becoming someone else, and this is evident in the workshop activities participants described.

Ewan explained how in one acting workshop community members were required to describe a personal experience to another person who would then reenact the memory in an attempt to bring it to life. Such characterisation exercises promoted empathy. The process of acting is literally a ‘trying on of new roles’, and strongly associated with the theory of transformative learning (Mezirow, 1991, 1994, 2000, 2009). In addition to the sense of becoming on an individual level participants experienced the blurring of character and self, and of imaginative flights taking place in relation to one another.

I just felt really real, I just felt like it was real, like we weren't acting kind of that this is because we were pals and having a carry on. [Olivia, Interview 2, November 2011]

This was the case not just for participants with large roles but also those involved in filming on a small number of occasions, like Olivia and Don. Olivia’s statement above indicates that her sense of community spirit (on screen) was experienced as real. While the (imagined) community of Carhill is viewed in terms of Otherness the embodied experience of Carhill can be seen viewed as a communal trying on of an imagined sense of community. I explore the interconnections between participants in Section 4.2.

The second way in which Otherness is experienced in the context of Carhill is through engagement with the natural world or landscape. In the context of *The Happy Lands* this encounter with Otherness takes places in relation to coal mining. Participants experienced a sense of wonder at what the real people of a mining community (in 1920s Fife) might have endured. The sense of surprise they experienced was not necessarily that of pleasant surprise; sometimes it was experienced as hardship. Ewan, Hamish, Mark and others endured cramped and damp conditions to film the opening scene of the film depicting a pit collapse. This particular scene was filmed 12 times before the

director was content he had captured the right ‘take’²⁹. For Hamish this meant wearing a cold, wet ‘simmet’ (vest) for each take. By nature of their engagement with the set Ewan, Hamish and Mark were partly able to experience the conditions a miner in the 1920s would have endured. This was not the same for all participants, some of whom engaged with set props only briefly. Given the length of time the pit collapse scenes took to film the sensorial engagement for Ewan, Hamish and Mark was vivid. The embodied experience of acting in the cramped film set allowed participants to imagine differences between their own lives and those of Fife miners in the 1920s functionally, materially, affectively and existentially.

I would definitely have a lot more respect for them [miners], I mean that was so claustrophobic being in the mine set even knowing that it was you know a centimetre thick polystyrene or plastic or whatever, actually imagining that there's mountains and hills over the top of you and that every chip of your pick axe could bury you alive I mean anyone who does that for a living is, well they get respect in my books, its definitely not something that I would have the stones to do. [Ewan, Interview 4, May 2012]

4.1.3 Transitioning between environments

In the final part of my discussion of inspiration as Otherness, I want to acknowledge the transitions (or thresholds) participants navigate in moving between their everyday lives, their encounters with the community arts Project and of Carhill. This is particularly important given the frequency with which participants had to move between these environments on a daily basis. In respect of these movements the experiences of the community arts Project is unlike the type of travel encounter Morgan (2010) describes. In this section, I describe four transitions: pre-production to production; the transition through costume (hair and make-up) to the film set; production to post-production, and; the return to Carhill via the first screening of the film.

First, the transition from pre-production to production marked a shift in the way that participants would need to conduct themselves on a daily basis and that the professional crew (and the film) would demand their timeliness, patience and attention. The move from pre-production to production brought with it a shift in the relationship between the community cast and the director and producer. Prior to the production phase Robert and Helen (Director and Producer) were always approachable, but by nature of their role as professional crew during the production phase, participants found themselves crossing a tacit boundary between their desire for community involvement and the director's need for artistic control. Two participants found themselves reprimanded (discreetly) early on during production.

²⁹ See Glossary.

During the filming of the penultimate scene a cast member is standing watching the filming behind the screen. There is a woman sitting in front of a lone screen (whose job it is to watch to make sure none of the equipment pops into screen). After a couple of 'takes' (I assume they are takes) he [cast member] mentions to Robert that there are a couple of wires in the frame. Robert replies 'Yes there are'. This I take to be another moment where a community member does not quite appreciate the professionalism of the crew. Robert's comment,..., without saying anything specific, effectively reprimands the community member, telling him he knows what he is doing. [Extract from observation notes, 22nd July 2011]

Bruce tells us that he's been told off before, relaying (for the second or third time today) that he mucked up his line and then said 'cut' and that Robert had come up to him and said something along the lines of 'that's fine, just keep it going, but it's my job to shout cut'. [Extract from observation notes, 24th July 2011]

The director and producer can be seen as gatekeepers to the different (special) world (Vogler, 1999) both in terms of access to the arts Project but also in accessing Carhill. During Phase 1 the community and TWS developed a bond of trust, united in working towards securing funding for the production of the film. At this point the director and producer acted as friend and mentor, coaching the community to become involved and to maintain their commitment to the arts Project through the harsh conditions of winter 2010. As the community arts process progressed through stage 1, pre-production and production, the role of these gatekeepers shifted. At the start of the production phase, they asserted their power over participants when deciding which participants would have (most) access to the 'other' world of Carhill by nature of who they selected for each role. The examples above evidence how these gatekeepers asserted power in other ways.

Departments of costume, hair and make-up form an obvious physical transition between encounters with the arts Project and with Carhill.

I mean I wear a suit every day of the week anyway so, but it does feel different, it has a different feeling to it because in character and that's what they say, you try and get into character as you're doing it, you know, so you're trying to be somebody else for that period of time. [Henry, Interview 2, July 2011]

[W]hen I got into costume,..., I did feel different, I did become that character and it's quite, it's quite refreshing. [Don, Interview 2, May 2012]



Figure 4.3: In costume, in uncomfortable shoes (21 August 2011)

Figure 4.3 shows me in costume. It reminds me of the two pairs of tights I wore as part of my costume (needed to achieve the right colour and texture for the era and setting) but also of the uncomfortable shoes with paper-thin soles and wobbly heels. With the exception of my (very brief) time on set I resorted (as other community members did) to wearing my own shoes. In the extract that follows I highlight the strangeness of the make-up department of a film set.

It occurs to me that I've never had my make-up done by anyone else before, apart from as a child or young girl growing up. Sarah starts with my hair, plaiting it and rolling the plaits up to form a base with which to roll the rest of my hair around. In front of me is a triple mirror (the largest mirror in the middle, with lights either side). The space in front of the mirror is organised with various types of make-up, hair accessories and clips. To my left Kate is chatting with Julie and I feel a little uncomfortable not talking to Sarah. I notice at the left of the mirror there appears to be two tubes of berocca (or other vitamin) and a packet of dried apricots. I ask if they're integral and she laughs saying yes. I ask if she's been ill and she tells me you need it to keep going but often you get ill after a shoot. Then I spot a small white plastic packet with what looks like a dentists drawing of teeth (stretched out) on the front. I ask if these are teeth and, again, Sarah laughs. They're actually the bands that dentists use for braces. Sarah refers to them as tricks of the trade and explains that she uses them as hair bobbles. [Extract from observation notes, 21 August 2011]

Though the transition to Carhill occurs physically via costume, hair, make-up and set, the experience of Carhill always occurs in context, surrounded by cameras, lighting, sound equipment and crew. However, beyond the physical change into character, the transition through costume (and other departments) also enacts a mental transition into character. Participants described how they arrived at the arts Project as themselves but stepped on set in character.



Figure 4.4 Hair and Make-up (22 July 2011)

A third transition is also apparent. The wrap party functioned as a community transition from production to post-production. Many of the cast, particularly those acting as extras, finished filming one week before the last scene was filmed. The wrap party brought everyone together again to celebrate the end of the filming stage of the Project. It served as an opportunity to thank everyone involved, to relax, to dance, to anticipate seeing the final film and to think about returning to everyday life. Costume and make-up departments served to prepare and transition the community cast into Carhill. The wrap party worked in the same way to transition the community from Carhill in the 1920s to present day (from the special world back to the everyday world). Male participants eagerly anticipated the removal of their moustaches in the lead up to the wrap party. Visits to the hairdresser were described as long overdue and many of the women, bereft of make-up as Carhill residents, looked forward to having their hair properly conditioned and highlighted³⁰, wearing make-up and getting dressed up for an evening out.

The final transition apparent in participants' experience of the Project follows on from the production phase as participants prepared for re-entry to the special world of Carhill. Re-entry to Carhill in this context refers to participants' engagement with the *The Happy Lands* film. Prior to the first community screening of the film, Olivia used an online social media site (Facebook) to suggest that the community cast update their profile photograph to show them in costume. Kate suggested that this had helped them to 'get back into the swing of things' (Interview 4, May 2012). The producer also mentioned that subsequent screenings of the film were characterised by similar activities. Olivia's friends had t-shirts custom-made with one of her lines from the script printed on them, which they then wore to a public screening of the film. I describe similar behaviour in my discussion of the symbolic objects (mementoes) that characterise participants' experience later (Section 4.2.2).

To this point I have focused on the liminal phase of transformation. In the liminal phase knowledge is disrupted by the experience of Otherness manifest in the arts Project and in participants imagined (and embodied) encounters with Carhill. In thinking about transition, however, I should acknowledge the relationship between liminal and post-liminal phases of transformation. In this respect, my findings support the idea that participants continued to be inspired by what they had experienced as part of the Project. Participants found a new way of engaging with their experiences of television and film outside of the Project. They were inspired to watch television (and film) 'in different ways' than they had previously. Henry, Kate, Mary, Ewan, Olivia and Mark found this manifest in their ability to recognise 'long', 'mid' or 'close' shots.

[Y]ou watch films you take things for granted, but when you're actually doing it you can see where it comes from it's, it inspires you, I think, it makes you think a lot more. [Mark, Interview 1, January 2011]

³⁰ While male members of the cast endured moustache-growth women were not allowed to cut their hair, condition it or have their hair dyed in any way.

4.2 INTERCONNECTION: INTERPERSONAL AND INTRAPERSONAL DIMENSIONS OF THE TRANSFORMATIVE ARTS ENVIRONMENT

In Chapter 2 (Section 2.2.3) I associated the theme of interconnection with belonging and shared identity. In this section I theorise the relationship between the characteristics of the transformative power of the arts that I have associated with interconnection with the concepts of 'communitas' and 'spirit of place' (Morgan, 2010). Bowie defines 'communitas' as 'spontaneous, immediate, and concrete relatedness typical of bonds formed between people in the middle, liminal stage of a rite of passage' (2000:168).

The previous section of this chapter connected inspiration to sense of place through experiences of the Otherness of the arts Project and of the imagined and experienced village of Carhill. In this section I suggest that communitas is experienced as a shifting sense of belonging that is manifest in spirit of place. The development of spirit of place is fundamental to the discussion of the arts Project as a transformative environment for it is through encounters with a profound spirit of place that Morgan (2010) argues transformation will occur.

I consider the shifting concept of communitas first in Section 4.2.1. I then examine how spirit of place is evident in the symbolic attribution of meaning to tangible objects associated with the Project, which I explore in relation to 'memento' in Section 4.2.2. Following on from my discussion of memento I describe the interactions of the community cast, which I position in terms of 'ritual' in Section 4.2.3. In the previous section of this chapter I introduced the notion of shared identity in relation to Raws women, miners and screen families as part of participant experience of Otherness. In this section, I suggest that a further shared identity is evident, the 'Happy Landers'. This overarching shared identity developed as the community cast (and crew) brought the imagined community of Carhill to life. The recurrence of shared identity across my discussion of inspiration and interconnection indicates a dialogical relational relationship between the transformative characteristics of the arts I have associated with inspiration and interconnection.

4.2.1 Shared identity as shifting subjectivity

In Section 4.1 I associated inspiration with a sense of Otherness. In this section I suggest that interconnection can be related to a (shifting) sense of sameness. As such, interconnection is related to belonging. My understanding of belonging in the arts Project relates to the processes that create, challenge and maintain the overarching identity of the Happy Landers. While participant experiences of Carhill vary according to the role they play in the film, the experience of the Otherness of the arts Project is shared. In the early stages of pre-production (Phase 1 of the Project) the community cast developed a sense of communitas around their existing knowledge of Fife and their interest in the arts Project or in film-making more generally. Through their engagement with the Otherness of the arts Project and of the imagined place Carhill participants brought the spirit of Carhill to life. The spirit of

Carhill is manifest in participants' identification with their shared identity as Happy Landers. As such, the experience of *communitas*, as a relatedness between people, operates alongside the formation of spirit of place. I contend that through the Otherness of the arts Project and Carhill the basis of *communitas* shifts. Morgan (2010) associates *communitas* with the liminal stage of a transformative process (or rite of passage). During pre-production, where participants began to encounter the Otherness of the arts Project, their experience of *communitas* was limited. In preliminary interviews participants acknowledged their apprehension at getting involved and the way they began to bond through pre-production workshops.

I think also it's the way they've trained us as well, I mean, if you talk to anybody, like 'well, I'm making a film', you know, 'are you not coming?', 'oh I couldn't do that', we were all like that to start with but look at all us now, it gelled us as well as training us like, to trust in one another so we can bounce off one another, like, say if somebody's in front of me and we're acting together it's, it's good that we're both, sort of, in the same frame of mind, you could say, you know, we know what we're doing. [Nora, Interview 2, July 2011]

Morgan (2010) recognises the spontaneity associated with the formation of *communitas*, which is evident in Ewan's experience.

[T]he main surprise has been how everyone has gelled together because I mean nobody really, obviously there's a couple of people who know each other, I know my mate, he brought me along, but mostly everyone's from different areas, nobody knows anyone but we all just seem to merge together. [Ewan, Interview 1, February 2011]

Singing was repeatedly mentioned as a surprisingly enjoyable element of pre-production workshops. Singing formed the central feature of Sunday afternoon sessions when community members working on different aspects of the Project (set and costume design, acting, music and story development) came together to share what they had worked on during their discipline specific weekly workshops. The lyrics to song they sang most often, *The Internationale*, are shown in Figure 4.5.

Internationale

Arise, ye workers from your slumber,
 Arise ye prisoners of want.
 For reason in revolt now thunders,
 And at last ends the age of cant!
 Away with all your superstitions,
 Servile masses, arise, arise!
 We'll change henceforth the old tradition,
 And spurn the dust to win the prize!

**So comrades, come rally,
 And the last fight let us face.
 The Internationale,
 Unites the human race.
 So comrades, come rally,
 And the last fight let us face.
 The Internationale,
 Unites the human race.**

Figure 4.5 Lyrics to *The Internationale*³¹

³¹ Lyrics acquired during community sharing workshop 10 July 2011.

As pre-production moved to production, and participants began to experience Carhill, spirit of place developed, *communitas* shifted and re-formed in relation to the community as a group of Happy Landers. The identities (Raws women, miners, screen families) introduced briefly in my discussion of sense of place (in Section 4.1.2) are all encompassed by the Happy Landers identity. Before describing the Happy Landers identity I briefly elaborate how these other shared identities were experienced.

Firstly, then, Raws women refers collectively to the women who live in the miners 'Raws' but also a term in the filming schedule to reference a group of cast members. For the most part, those with the 'Raws women' identity had limited or no speaking role in the film unless they were involved in crowd scenes where they might have been given a single line to read at the point of filming.



Figure 4.6 Picking table girls (provided by Olivia)³²

³² Cropped and brightened. Photographer: unknown.

The miner shared identity links those playing parts as miners in the film. In the extract that follows, Ewan situates himself as one of the miners that experienced the general strike of 1926 with the phrase ‘the issues we went through back then’:

[W]e're gonna get a national audience [for *The Happy Lands*] and we've got a lot of publicity going for us, the Trade Unions are behind us, cos obviously at the moment they're sort of going through the issues that we went through back then and they've got a lot of older people who have been miners so it's not like this [the film] is going to go out and get swept under the carpet. [Ewan, Interview 2, July 2011]

This extract is important because it demonstrates that the Otherness associated with the imagined place of Carhill (pre-production) has been incorporated into how Ewan experiences Carhill during production. The extract above reflects what I described as a blurring of character and self in Section 4.1.2.

Rob, Hamish, George, Mark and James expressed similar feelings. The importance of this shared identity was reflected in the photographs participants selected as important to their experience of the Project.



Figure 4.7 Shared identity ‘miners’ (provided by Ewan)³³

Like Ewan, a sense of reality was commonly described in what participants saw in these photographs. This reinforces the distinction I made in Section 4.1.1 and Section 4.1.2 between the imagined and experienced places of Carhill. The sense of reality participants associated with their photographs indicates a feeling of being transported to Carhill (across time and space). The photographs were important to participants because they were seen as crossing boundaries of time between past and present. ‘That could be 1926’ (or similar) was a phrase used repeatedly to describe participants’ photographs, including Figures 4.7 and 4.8.

³³ Photographer: unknown.



Figure 4.8 Shared identity 'miners' (provided by Rob)³⁴

A third category of shared identity can be identified as that of family. The family identity can be further categorised into 'screen' and 'real' families. Screen families comprise members of the community brought together in Carhill through the casting process.



Figure 4.9 Real family (in contrast to screen families, shown in Figure 4.12 and 4.15)³⁵

³⁴ Photographer: unknown.

³⁵ This photograph has been cropped around to remove bystanders. Photographer: unknown.

Lastly, one further identity can be recognised as that of 'loner'. The loner identity includes those playing characters set apart from the rest of the community in some way. The loner identity exists as a conceptual group rather than a group aware of a shared sense of identity between them. They should be acknowledged as a shared identity group because of the similar treatment they received from the rest of the cast off screen, which I describe later in terms of the ritual interaction amongst cast and crew. In some sense, this identity applied to Don, Bruce, Thomas as well as other members of the cast mentioned during interviews but who have not contributed directly to this research via interview.

The Happy Landers identity encompassed everyone engaged in the making of the Project (cast and crew). Crucially, however, the term embodies a sense of community, which I now describe. The term 'Happy Landers' is derived from the title of the film, which Hamish explained to me as a local term used to refer to the mining village in Fife where he was born. Kate acknowledged the existence and importance of what I have so far described as the Happy Landers shared identity.

[S]ee when you say a community, it's not just the Fife community it's the Fife Happy Land community to me, because we will forever be family, we will always be linked now. [Kate, Interview 4, May 2012]

Kate equated her understanding of community with her understanding of what it is to be part of a family. My interview data shows Kate interlinking her fingers, which I have interpreted as a gestural metaphor indicating closeness. Other participants made similar remarks about the community they felt they had become during the Project. For example, Bruce detailed in practical (functional) terms how this sense of community was manifest during the production of the film.

[Y]ou'd maybe just meet somebody that day, but you'd sit there and chat so open, like you'd known that person all your life, you know, we shared all the same things and it was just a community of people that would go and help you out, I'll look after the kid for 2 or 3 minutes or I'll do this for you, there was all that thing going on. [Bruce, Interview 2, November 2011]

For Don, the experience of the Happy Lands shared identity is affective.

'[I]t was difficult to imagine that these people, most of them hadn't done any acting before, I mean it [*The Happy Lands*] wasn't perfect, we didn't expect it to be perfect but it wasn't as imperfect as I thought it would be in my good times, it was, I was blown away by it, totally, I loved it, I loved what it represented, not just the celebration of the people in Carhill but the celebration of the people that I'd met and become friends with on the journey from Day 1' [Don, Interview 2, May 2012]

[I] thought, you know, community is a thing of the past, this film has proved it isn't cos we actually created a community, we created Carhill and we were all residents there, that's, after I saw the film I said to Sam, really enjoyed, she had asked, I really enjoyed the film and I saw Carhill and I feel homesick, that's all I can say about that, so, but yeah, it was a very happy experience to find this sense of community. [Don, Interview 2, May 2012]

Importantly, ideas about community (as Happy Landers) feature a common agenda or goal around the idea of pulling together in the face of shared struggles. These ideas parallel the way the producer described the collaborative film-making process, stating 'the message of the film is in the method of producing it' (31 May 2013).

The Happy Landers community is built on the experience of ‘sense of place’, the Otherness of the arts Project, and the shifting sense of Otherness brought about through participants’ encounters with Carhill. I contend that it is through the experience of the Otherness of the arts Project and of Carhill, that *communitas* shifts, changes and develops around participants’ shared identity as Happy Landers. This is important because, according to Morgan (2010), it is in the experience of profound spirit of place and encounters with a strong sense of place that transformative learning is possible. It therefore follows that in the production phase of the Project, where Carhill is brought to life and where shared identity is created and perpetuated, through symbolically invested objects, actions and interactions, that spirit of place is apparent and the transformative environment might be recognised. In what follows, I explore these symbolic objects, actions and interactions through the concepts of memento and ritual.

4.2.2 Memento

In this section I describe how participants (and TWS) attributed particular significance to objects associated with the arts Project and with Carhill. For example, items given by TWS to the cast were considered important to participants. On the last day of filming all members of the community cast and professional crew were given a single red rose distributed by Helen (the producer) during the end of production ‘wrap’ party. In the director’s final speech to the community Robert said that this had become a TWS tradition dating back to their first production. What this indicates is that symbolic acts are important to TWS in terms of their interaction with the community members they engage with. Likewise, mid-production, t-shirts were distributed to community members (and crew) involved in the Project. The t-shirts had a simple design (a black background with a small logo on the front) with the words ‘cast and crew’ emblazoned in bold writing on the reverse.



Figure 4.10 Wearing ‘Cast and Crew’ t-shirts³⁶ (3 Aug 2011)

³⁶ The image on the left has been cropped. The image on the right was created from a still photograph produced from my video data.

A sense of belonging, or being part of something, was created through this gift not only in the act of giving but also through the wearing of the t-shirt. Ewan wore his t-shirt in the first of our post-production interviews despite being informed that only I would see the video footage of our interview. Similarly, Hamish remarked he had worn his t-shirt on holiday overseas. The wearing of the t-shirt indicates a sense of shared identity as a Happy Lander, for only those involved in the Project received them. Owning and wearing the t-shirt is a declaration of belonging to The Happy Lands community. The attribution of symbolic status to items related to the Project extends beyond those given to participants by TWS. For Mark, parts of his costume retained a sense of meaning relating to his sense of shared ‘miner’ identity. Few participants were able to retain something of their costume despite (in some cases) a desire to.

I did joke at one point that I wanted to keep the watch chain for my suit because I quite got attached to that. [Henry, Interview 3, August 2011]

In the initial period after the end of production Mark felt the need to continue connecting with Carhill by wearing his miners peaked cap (referred to below as a ‘bonnet’). He acquired items of clothing from the production. Following the end of the Project he incorporated these items into his daily life.

I got hats and stuff from the set and bonnets and I was walking about with my bonnet for weeks after the film cos I was still [in character],...,Then after a while I was, I've got to stop this, cos in my head I wanted everyone to start wearing bonnets, I wanted to make it, I just wanted everyone to be in my zone, but I was walking about with my t-shirt advertising, it's like, everyone watch this, *Happy Lands*, you know, with my bonnet, I think I was walking about dressing like a miner. [Mark, Interview 3, November 2011]

By wearing his t-shirt, Mark wished to advertise the film (even though it was, at that time, several months away from release). Kroger and Adair (2008) explore the use of cherished objects in sustaining identity in late adulthood as participants negotiate the transition to a residential care facility. Mementoes kept by participants of the Project operate in similar ways as a reminder of Carhill, the arts Project and the community of Happy Landers. Similar to Mark's acquisitions from the set, keeping mementoes was mentioned by a number of participants.



Figure 4.11: Selecting mementoes of the Project (21 Aug 2011)

Figure 4.11 shows one participant considering what (if anything) to take from the model of the miners' Raws on the last day of filming. The same participant mentioned keeping the door number to her screen house (or at least a photograph or photocopy of it). A further example of memento, or cherished object, is evident in the way the male community members referenced the moustache. The moustache is a particularly interesting example of memento because it forms part of a costume that cannot be removed at the end of each day. In the previous section I described various transitional phases in to and out of Carhill and the arts Project. The moustache might be seen as a transitional memento since it had to be grown months in advance of filming and formed a central part of participants' physical sense of becoming their character. It also became the source of a number of anecdotes for those eager to remove it. Don described his moustache as 'that ferret strapped under my nose' [Interview 2, May 2012]. My observation notes describe how another participant suggested that growing his moustache had negatively influenced his desire to be seen in public. While the moustache could be removed at the end of the production, participants' moustache-related jokes were used as a reminder of their involvement in the Project and a sense of belonging as a Happy Lander. In the section that follows, I theorise the place of these jokes through my discussion of ritual.

The keeping of mementoes was not restricted to items taken from or forming part of participants' costume(s). The photo-elicitation activity indicated the importance of photographs as mementoes of the Project. Henry managed to acquire only one photograph of his real family in costume together because the characters they each played were divided across screen families. The photograph was significant for both Henry and Mary, reflecting their motivation to get involved in the Project as a family. As a surprise for his family Henry had the photograph enlarged and printed on a box canvas. When I arrived to interview Henry in August 2011 the canvas was hanging in the hall of their home. Though the photograph was originally taken in colour the canvas had been produced as if it had been taken with a sepia lens. Morgan (2010) associates colour with spirit of place, which makes this action significant. In the context of The Happy Lands Project sepia falls into this category for the capacity it has to give the appearance of photographs taken in the 1920s. Rob, Hamish, Bruce and Don made similar remarks about photographs they had edited (or had printed) in black and white.

[W]hat I liked about these photographs is it looks real and it lets you see that that's how it would have been, if you'd shot, if I'd copied that sepia it would have looked authentic.
[Hamish, Interview 2, November 2011]

I took 3 or 4 pictures and I got them done in black and white just to see how they would look.
[Rob, Interview 1, November 2011]

Along with Henry, seven other participants (Olivia, Kate, Ewan, Hamish, Rob, Mary and Don) selected photographs that referenced at least one of their shared identities. For Ewan, Hamish, Rob, Mary and Don this included a photograph of their screen family.



Figure 4.12 Screen family (provided by Rob)³⁷

Rob, Ewan and Hamish all selected a photograph of themselves as part of a group of miners (similar to Figure 4.7). Olivia chose a photograph of the picking table girls (Figure 4.6), which I consider aligned with the Raws women identity since these groups were linked in the script. The Happy Landers identity is also captured in the photographs participants selected as significant to their experience of the Project.



Figure 4.13 The Happy Landers (provided by Ewan)

I think it's, the best pictures in short are the ones of all of us in costume in somewhere that doesn't fit because at the end of the day, as much as it was about the film, it was about the community as well, and you know, as I said before, the film could fail but I think what sums it up for me is we've got something better out of it, we've all met these people, we've all made friends and for me that would be the way that I would like to remember things, or the way I will remember things, it's just those little moments either in scenes or between scenes or before or after, just when everyone is milling about having a laugh. [Ewan, Interview 4, May 2012]

³⁷ Photographer: unknown.



Figure 4.14 The Happy Landers (provided by Olivia)³⁸

The photographs, exemplified in Figures 4.13 and 4.14, are important because they act as a reminder of the community they created on screen (Carhill), and in relation to the wider community (cast and crew) of Happy Landers. For Don the photograph in Figure 4.15 is symbolic of the Project as a whole. Don described the photograph as a group of strangers coming together to form a family on screen. The notion that the Happy Landers became a family was mentioned repeatedly.

Now that's one family, in real life that's one family, that's another family, he's from somewhere else and they're from somewhere else but on set they were a family and they look like a family and, you know, it was just fantastic. [Don, Interview 1, December 2011]

I think it was just such a nice shot, black and white and everyone actually looks like a family even though we're people that have known each other for only 6 or 7 months. [Ewan, Interview 3, December 2011]



Figure 4.15 Screen family, the 'Guthries' (provided by Don and Ewan)³⁹

³⁸ Photographer: unknown.

³⁹ Photographer: unknown.

Kate, Don, James and Ewan all described the importance of the film as a way of connecting with the community after the Project. Kate suggested that the sense of belonging associated with the community extends post-Project through their future behaviour. By watching the film, community members re-live the experience of being part of the Happy Lands community. In other words, not only was the film itself already seen as a memento prior to its release, the act of watching it can be seen as a ritual or symbolic act reconnecting with the community involved.

Thus far, I have positioned the importance of memento in terms of my data emerging from photo-elicited interviews and participant observation. The importance of memento is further evident in respect of participants' imagined time capsules. Table 4.1 summarises the items (both tangible and intangible) participants identified as symbolically important to them.

	Photographs	Script / DVD	Atmosphere	Written Text	Other
Kate	✓		✓		
Don	✓	✓	✓	✓	
Ewan	✓		✓		Coal, Set, Memory
Mark			✓		Costume
James	✓	✓			
Bruce	✓	✓			
Tanya	✓				
Beth	✓	✓			
Olivia	✓			✓	
Hamish	✓	✓	✓		Call sheets, newspaper, a Terry Pratchett book
Rob	✓				P60, CV, old money
Mary	✓	✓			Oscars (awards)

Table 4.1 Summary of imaginary time capsule mementoes

The atmosphere of the Project relates to the arts Project during production. Kate wanted to include the scene of the cast singing 'sitting on top of the world' while riding along in a vintage bus. I consider this significant because singing is described as an activity associated with the formation of *communitas* (Morgan, 2010).

If I could put anything at all in it, I would like to bottle the atmosphere round the film, but that's impossible. I think what I would put in would be,..., one of incredible friendliness, contentment at what we were doing and love for the Project, it was just complete and utter commitment by everybody that I spoke to,..., everybody wanted to do their best and that was the atmosphere, everybody, we were fighting for each other we were fighting for the memory of the people who went through 1926. [Don, Interview 1, December 2011]

Don's comment (above) is indicative of what Morgan (2010) describes as spirit of place in terms of the beliefs and values, in this case, about community. Similarly, Ewan wanted to include a memory of the Project that he found emotionally significant.

When she walked on to the Raws for the first time and was nearly in tears because it just brought everything back to her, because to me it looked like a set of houses, but to her it looked like her Raws and, it was incredible, I mean, all they were were bits of wood and plastic and yet it was actually able to make her feel like she was years in the past, it was exceptional, I mean, just something like that proves that we might not see the impact that that's going to have on whoever is going to watch it [*The Happy Lands*] but there will be other people like that who will see our Raws and will see their Raws. [Ewan, Interview 3, December 2011]

The reference to written text in Table 4.1 extends beyond what TWS required participants to think about as part of their imaginative questions (detailed in Section 3.3.2). Olivia and Don both mentioned including participants' thoughts and feelings about their character, or including some form of journal. Though I asked my participants during post-production interviews if they had documented their experience in such a way, no one had, although many participants had kept items (mementoes) relating to their experience of the Project. Beth (who supported the crew during production) had kept a technical journal of her experience of the Project that formed part of her portfolio of work for a further education course. By February 2013, Kate had created an album documenting her experience using the photographs she had acquired through the Project. Kate brought this album to the screening of *The Happy Lands* at the Glasgow Film Festival.

Beyond the time capsule, participants considered what they would say to their great great grandchildren about the film. Again, participants focused on community in terms of a sense of belonging and the desire to give something back to it.

[B]ecause this film was about Fife and stuff, I'd say to them, never really forget where you're from, like, just remember where you've grown up that's where you've lived, that's where your life is and try, always give something back,..., we are, in the way of doing this film, giving something back as well. [James, Interview 2, December 2011]

[T]o me, it's like anything, any country you shouldn't lose your history, your history is your identity. [Interview 2, November 2011]

For Kate this was also reflected in her response to one of the imaginative questions that I posed. In May 2012, Kate remarked that the significant image she had pictured in her head was still to occur:

It'll be the 8th⁴⁰, everybody'll be dolled up to the nines and everybody's together and we're in the Pavilion, I've never been in the Pavilion but I can see the Pavilion in my mind, but I've never been in it, and just mingling with people, and people going 'oh, there's so and so, and there's so and so and, my god, doesn't she look different', that's, and us all being together cos we will all be together, there'll be nobody missing like there was from Leven, we'll all be together, so yeah, that's that's my first thought, it's not happened yet. [Kate, Interview 4, May 2012]

The emphasis (through repetition) placed on being together indicates the importance Kate places on the community cast as Happy Landers. James wanted to include a similar imagined photograph of cast and crew (and therefore the Happy Landers) in his time capsule and Mary wished to leave the message in her time capsule that 'mining families looked after each other'. These examples emphasise an overarching sense of togetherness (belonging) that participants associated with the imagined place of Carhill, which they brought to life through the production of the Project. The symbolic attribution of meaning to tangible objects associated with the Project is apparent in relation to the objects participants acknowledge as significant as well as imaginatively in the examples described by Kate and James. The affective component of experience is apparent in the examples of memento described in this section. This is further extended in my discussion of ritual.

⁴⁰ Main community premiere screening, and second time Kate saw the film.

4.2.3 Ritual

To this point I have described how artefacts presented to and acquired by participants indicate the importance of the sense of belonging and shared identity as Happy Landers, which emerged through the Project. Introducing the theme of ritual, I continue my exploration of participants' experience of belonging and, therefore, interconnection. In this section, I describe the symbolic actions and interactions between people that create and maintain participants' shared identity (or shared identities) as Happy Landers, miners, Raws women and screen families.

I have already described the imaginative process involved in trying on new roles in the context of transformative learning theory and in relation to the process of the cast members 'becoming' their character (Section 4.1.2). These processes are supported relationally by those involved in the production who began interchanging real and character names from the moment participants were assigned the role(s) they would play in the film. Such behaviour can be seen to support cast members beginning to think of others (and themselves) as residents of the village of Carhill.

Don described a trip to a local supermarket where two other cast members hailed him by his character name across the aisle. In a similar way, Thomas, who played a dislikable character in the film, was greeted to a 'chorus of boos' when he walked into the wrap party [Don, Interview 1, December 2011]. This is significant in terms of my conception of *communitas* in the context of this Project. Thomas filmed his role on only a small number of days. That the reaction to his arrival should be so meaningful to those present at the wrap party, and later for Don thinking about the Project, demonstrates two important aspects of what I have described so far. Firstly, the reaction to his arrival by around 150 people indicates the extent to which the community cast engaged with the script and therefore Thomas' character, despite the limited time he had spent on set during production. Secondly, that Don should find the reaction significant indicates the importance of the playful way community members interacted with each other during the production.

Beyond the interaction between participants, Bruce created an email address based on his character name. He shared this information with me in response to a question asking whether he had said goodbye to his character in some way. His action might be viewed as indicative of his desire to retain a connection to his character but also to the community of Happy Landers, since only those who have been part of the Project would understand the meaning of the email address.

Related to the adoption and use of character names, participants interacted symbolically as screen families. Harry's on-screen children produced a father's day card for him, and Nora's on-screen children called her 'mum' irrespective of whether they were on or off-set. Likewise, Hamish's on-screen daughter signed off her text messages to him playing on the filial bond they shared during the Project.

Perhaps the most important of the ritualised interactions generating and reinforcing a sense of belonging amongst the Happy Landers can be found in the jokes played on and by members of the film community. One example, mentioned by numerous participants, centred on a cast member being told that his only line in the film would be edited out of the film during the post-production film-making process. Olivia, Hamish, Don, Henry, Bruce, Kate and Ewan all referenced this anecdote at different points during the Project. Likewise, James' father had developed a reputation for optimising his presence in front of the camera to ensure he would appear in the final film. Hamish described how he (and others) had joked about making a promotional poster crediting James' father not only with a starring role (which he did not have) but also for writing, producing and directing the film. While the source of some amusement during the production of the film, in this instance the joke also appeared to be used by participants to vent their frustrations at what they saw as a lack of community spirit.

If spirit of place, as Morgan (2010) views it, encompasses memories, narratives and ritual then the retelling of these stories between community members acts to reconnect participants affectively with the intangible features of spirit of place. In other words, participants' shared identity as Happy Landers is perpetuated by the retelling of these stories, recounting the parts of the Project that amused (or frustrated) them at varying points. The wrap party at the end of the Project can be seen as a significant outlet for these jokes.

During the wrap party, around 10 community members performed a brief sketch caricaturing the clothing and mannerisms they associated with the professional crew. For example, the man responsible for carrying the boom microphone often wore t-shirts that were thought to 'accidentally' flaunt his abdominal muscles. In the sketch, a short, aging man wore a t-shirt incorporating a photograph of a much more muscular, younger man. Though the wrap party can be seen as the culmination of the ritual joking, playful behaviour in the time off camera⁴¹ is a recurring theme in my fieldnotes, photographs and interview transcripts. The events taking place in Carhill regularly formed the source of this type of behaviour. The caterer's chalkboard menu advertised 'bunny stew' the day one cast member was filmed skinning a rabbit. Scenes involving community members eating on camera often resulted in a mixture of hilarity and revulsion; as the number of 'takes' increased, the quality of the food brought on set deteriorated as the crew struggled to boil eggs or heat beef stew fast enough. The experience of eating on camera might be thought of as a functional difference between acting (and therefore the arts Project) compared to everyday life, as adult cast members learn to eat what is put in front of them no matter how cold or undercooked. Beyond the playful behaviour associated with learning about eating on camera, participants passed time between scenes engaging with the surroundings of the film-making process (costume and set).

⁴¹ Between scenes being filmed.



Figure 4.16: Cropped. Pretending to be characters from a popular film (12 Aug 2011).

This type of ritualistic behaviour reinforced a sense of belonging between participants. In a similar way to post-production engagement with mementoes, these rituals serve to maintain a sense of shared identity despite the time spent apart between the wrap party and the community premiere. At the community screening of the film (8 months after the end of filming), Ewan acknowledges the longevity of the symbolic gestures as more important than seeing the film.

It was actually brilliant, we got in, I sat down with Don and,..., I felt was something hit me from the side, it was wee Alice,..., I think that actually, that really made my day, even above the film. It was just all the kids, even though we hadn't seen each other for weeks and months, it was just instantly, like the last day of filming, which was really nice. [Interview 4, May 2012]

Don associates the passage of time with a sense of drifting apart, though it is not clear in the extract below whether he means spatially, emotionally, or perhaps in some other way. It is interesting that the emphasis on the spirit of community and association of togetherness appears eroded in his description of the community over time. At the same time there is also a sense that some aspect of what was created through the Project will remain, described as a permeable core of people whose function and purpose (in five and ten years time) is enduring though less clear.

Right, 5, 10 years time, I think the community will have drifted slightly but still be there, the core of the community will still be there, we will be doing things together, we will be doing things apart, I think we'll meet up, I think we'll all want everybody else to do really well whatever it is, you know, if it's somebody acting that's doing well, yeah, great, because we care about each other, there's no ego, there's no jealousy, we just want the best for everybody else, so 5 years, 5 years time, I think possibly yeah there will still be the core that will be working away in the background doing things, people from The Happy Lands will pop in and pop out as time and needs, but everybody has their own lives, we realise that, The Happy Lands was an important year and a half, two years of our lives, we'll never ever lose that, we'll never lose that bond we created during the time we had together, I'd like to say, you know, we'll all be the same but we won't, 10 years time I think we'll be struggling. [Interview 2, May 2012]

The development of jokes and the teasing of participants creates a sense of belonging. Those with tacit knowledge of the people or events referenced can be part of the joke. In contrast, not understanding a joke or reference to a particular event acts to exclude outsiders from the community. In other words, a sense of belonging is generated and perpetuated through shared formal and informal knowledge and symbolic acts that are, like rituals, used to maintain their sense of collective identity. In other words, a sense of spirit of place endures beyond the Project through the mementoes participants have kept and the rituals that reinforce participants' connection to each other as Happy Landers.

To this point I have associated memento and ritual with the concept of belonging. Activities become ritualised and objects invested with meaning through the interactions between people (and objects). Specific examples include the 1920s moustache and other components of participants' costumes including their bonnets and miners caps. Even the make-up used by the professional film crew might fall into this category for it is symbolic for those with direct or indirect (but immediate) experience of mining like Nora, Harry and Hamish. Nora explained how she had had to scrub the coal dust from her husband in 1980s, and that the make-up used on set had proved as durable. For Nora, the coal dust recalled her embodied experience of scrubbing her husband's back in the shower thirty years ago, and her memories of the rarity of clean bed linen. The 'cast and crew' t-shirt gifted by TWS falls into this category as do the symbolic acts, joking and narratives that emerged between screen families. For the most part, the rituals associated with pilgrimage, that Morgan (2010) uses as examples, contrast with those I have described here. The interpersonal aspects of the traditional pilgrimage are built on rituals and sacred objects that pre-date the pilgrimage (Morgan, 2010). Those described in the context of the arts Project have developed out of the interpersonal relationships between community arts participants. The ritualised gestures and the cherished objects that generate spirit of place create and reinforce the varying shared identities, described throughout, to produce a sense of belonging.

There are some exceptions to what I suggest here. In addition to the mementoes created as part of the Project a small number of existing cherished objects were brought to the Project. Some of these objects (such as paintings and photographs) were used to dress the set. I consider these objects in a different way to those embodying spirit of place since they largely had personal or familial significance for their individual owners. However, some objects straddled these two meanings. On one occasion the props team borrowed the doll of one young cast members to act as a 'stunt baby'. While the doll might be regarded as an example of a personally cherished object, it came to embody spirit of place because of a shared narrative that developed between cast and crew regarding its status as toy/prop and lost/found. The doll became 'the stunt baby', imbued with a new significance because of its place in the film and its relationship to the people involved in the arts Project.

In this section I have described the shared identities created through the arts Project in relation to participants' encounters with Carhill. I have positioned the Happy Landers identity as the overarching group to which all those involved in the Project belong. Beyond the description of these shared identities, I have described, through the concepts of memento and ritual, how a sense of belonging amongst the community (and cast) is experienced. This section elaborates how participants of a community arts Project experience the transformative characteristics of the arts. More specifically, this section emphasises the relational characteristics I have grouped within the theme of interconnection.

4.3 GLIMPSES OF INSIGHT IN THE EXPERIENCE OF VOICE

In Chapter 2 I introduced the theme of Insight, which I suggested encompasses five characteristics: pride, catharsis, self-confidence, self-belief and the rebuilding of identity. At the same time, I considered that while voice is commonly associated with the arts it was not clear from the existing literature which of my preliminary conceptual themes (inspiration, interconnection or insight) it might be related to. In this section, I describe the different ways in which voice is experienced by participants, as literal, narrative, political, communal, creative and emotional.

At the outset of Chapter 4 I presented three reasons for not focusing on individual experiences of transformation. However, while primarily theorising what is transformative about the environment of the Project, I consider that the experience of voice is a feature of insight. My aim in this section is not to suggest exactly how, or even if, transformative learning has taken place for those experiencing voice. Instead, I continue describing the experience of the Project through participants' experience of the transformative power of the arts, taking account of the importance of individual voice in this experience.

Before describing these different voices I provide a brief definition of the types of voice I have identified. Firstly, then, literal voice is experienced through the act of speaking within the film. Similarly, participants involved in the narration of the film experience what I term narrative voice. The third voice I have identified in my data, political voice, relates to the way in which the *The Happy Lands* (film and Project) reflects the ideological perspective of participants. Fourthly, communal voice is concerned with the expression of community values. Fifthly, creative voice is experienced in a range of ways connected to the types of creative processes (story development, music, set design, costume design and acting) participants engaged with during the Project. Finally, emotional voice relates to the affective dimension of participants' experience through the expression of feelings and emotion. In what follows, less attention is given to narrative and communal voice simply because of the limited number of participants experiencing voice in this way.

A relationship between voice and community art is apparent in the existing literature:

Dialogue is one of the most central characteristics of community art. Community art is communication between those involved in the creation of a work of art and a participating audience. It is not merely representation: it is based on interaction and participation and consists of situations which people enter in order to collaborate with the artist in creating meanings, and a medium and space where they can share them and give them form and voice. (Hiltunen, 2008: 95)

In the context of *The Happy Lands* Project it is useful to consider the existence of multiple artists. Beyond the Director, a number of other influential people might be considered artists. The Producer and the heads of each of the creative departments (set design, costume, lighting and make-up) would certainly be included in this group. Additionally, the interaction Hiltunen (2008) describes between

participant and artwork is different in the context of my research setting. I have already identified the community screening of the film as a significant moment in participants' experience of the Project. Despite this, the dialogue between participants and the film as artwork is actually quite limited. While community participants have informed the development of the film in terms of what I describe as creative voice, their input in the final film ceased on the final production day⁴². Instead, dialogue with the film occurs after the end of the participatory element of the Project. My data is limited in respect of participant engagement with the film as artwork since only Don, Kate and Ewan were interviewed post-screening. With this limitation in mind I outline my understanding of voice experienced by my participants.

4.3.1 Literal voice

Literal voice refers to the participants with speaking parts in the film. Given the number of key male characters in the film, those experiencing literal voice are mainly male. Those with significant speaking parts felt a sense of pressure and also responsibility not to let TWS, the wider community or themselves down. Mark described the filming of one scene:

This was a scary day, really nervous this day because this was, the day was like make or break for me on this day, cos I knew all the lines, I could probably sit down and say them all over and over and over again in my head, but I think when you get up there, it's like, 'er', and this was like the big turning point for my character, this was I'm standing up proving myself,..., but em, yeah, I made a few mistakes I think, through the speech, but I think I got it, I think I nailed it actually, I was pretty proud of myself afterwards. [Mark, Interview 3, November 2011]

His sense of pride in 'nailing' the scene establishes a relationship to the theme of Insight. At this point Mark had not seen the film and therefore the dialogue with the artistic output is absent. In some sense, the dialogue in this extract is with the community cast in front of whom Mark delivers his lines. I consider that, beyond the experience of literal voice Mark experienced a sense of communal voice (described later) since the extract above references a point in the film when his character speaks on behalf of the community.

4.3.2 Narrative voice

The experience of narrative voice relates only to a small number of community members involved in additional filming (and additional dialogue recording) during the post-production phase of the Project. The original script included a final piece of narrative intended to link the community cast with previous generations of Fife mining communities. During the post-production process, further narrative components were added to the film as well as archival video footage of the 1920s. The community members contributing to the film in this way might be thought to have experienced

⁴² With the exception of a small number of participants involved in additional dialogue recording, which took place post-production.

narrative voice⁴³. Narrative voice might also be thought of as encompassed within communal voice since these participants speak on behalf of the community.

My data does not support an exploration of narrative voice beyond its identification. However, a degree of reservation about the inclusion of the narrative of the film was evident for some participants. There was a feeling for some participants that something had been taken away from what they were collectively trying to achieve in their dramatic exploration of the issues through the script. The following extracts are included anonymously, for while the ascription of pseudonyms (and careful detailing of participant experiences) ensures the protection of participant identity, those familiar with the Project with access to my research might be able to identify the community members depicted.

I can see why they [TWS] went with it [the narrative] but that just really stuck with me as a jarring moment, because you then saw them as characters talking in the same voice after they'd talked about sort of the 50s and the 80s.

I thought the film was a story of what it was, well, we can tell the story.

That said, while participants expressed reservation they firmly felt they needed to see the film a second time in order to make a judgement about the inclusion of narrative voice.

4.3.3 Political voice

Participants finding their ideological views represented in the film experienced political voice. For example, Bruce and Thomas found their political views represented in the stories told through the film, which I consider relates to insight as a feeling of catharsis.

[I]f I cried, that wasn't a forced on cry, that wasn't just a cry that was just switched on like that, some actor, no, that cry you got from me came from the heart cos of my beliefs and feelings, because I'm a bit political like that, just for what Governments how they keep you kow they don't seem to want you, to let you get on, it's all gimme, gimme, gimme and never give you nothing back. [Bruce, Interview 2, November 2011]

I think Socialism and Communism are kind of dirty words these days, but you have to deal with those things as we're doing, we're doing a strike in 1926 and I'm quite left wing myself so I'm, I was delighted to find out that people with the same approach were going to be doing this thing in Fife, but also it's the topicality of it, I mean they're, I was watching a programme the other day about the riots down in London and they were asking, somebody had, some bright spark had come up with the idea of evicting people from their houses and giving them no dole money, so they were going to evict the entire family, including the parents who had nothing to do with it, and take away the dole money of the person who'd been involved and, can we still? [Thomas, Interview 1, August 2011]

However, other participants were apathetic toward the political story told through the film. Ewan provides a contrasting view of political voice. He felt a sense that the politics portrayed were one-sided, perhaps perpetuating a simplified understanding of the situation depicted in the film. Three points are noteworthy as a result. First, there is an argument for understanding Ewan's

⁴³ I do not say which participants this relates to in order to maintain their anonymity.

experience of the Project as politically silenced, which actually contradicts the empowering agenda of the community arts. Second, this shows the experience of voice (as insight) varies for different participants. This supports the position Belfiore and Bennett (2010a) advocate in relation to the experience of the arts as a subjective encounter. Third, this indicates something of the teaching strategies adopted in the development of the film. While the community largely inspired the narrative of the film, the directors's perspective was clearly influential.

I was being part of a subject matter that was close to me, I just, how Governments, they're not interested, they're just not interested, lying, and they sit and lie through their teeth, they'd been lying through their teeth before 1926, they're lying through their teeth after 1926, they're still doing it 2011, which was great when you saw the statement that Robert would have on it, and he would go blah, 'Does this sound familiar? Is this 1926 or question mark 2011', you know, it's not changed, the times have changed you know the years have changed but they're still doing the same thing. [Bruce, Interview 2, November 2011]

The extract above, together with Thomas' remark, appears to support Ewan's perspective. In other words, while some participants experienced a sense of political voice through taking part in the Project, others appear to have been politically silenced. Arguably, these findings reveal something of the power relationship existing between the community and key members of the professional crew.

As a result, there is a need to question the nature of dialogue in the context of the Project.

Discourse is a special form of dialogue that has as its goal reaching a common understanding and justification of an interpretation or belief. People present reasons for their beliefs, weigh the evidence given in others' arguments, consider alternative perspectives, and come to a tentative best judgment (Cranton and Carusetta, 2004:289)

Cranton and Carusetta's (2004) understanding of discourse would suggest there is an ethical responsibility on part of the arts educator to promote dialogue. In an informal interview with the producer of the film (May 2013) I questioned the dialogic aspect of the process in response to the notion of political silencing. Given the overt political stance taken within the film I questioned the way participants had (and had not) engaged with the politics portrayed in *The Happy Lands*.

The producer suggested that the act of participation was itself a political act and that by taking part participants feel active. The producer also remarked that "the message of the film is in the method of producing it" (as I have noted elsewhere) going on to explain that the community needed to rally around a common struggle in order to form a community on (and off) screen. Telling the story from the point of view of those playing 'scabs' in the film would have been divisive in the overall context of what the Project was designed to achieve. Consequently, the dramatic story relies on the portrayal of those opposed to the miners' strike as villains. The effect intended (by TWS) was the creation of a unified value system within the community of Carhill. In the community of Happy Landers those playing villains (like Thomas) were acknowledged playfully as such through their interaction with other Happy Landers.

In the context of transformative learning theory the notion of political voice is interesting. For Kreber (2010) developing authenticity involves personal reflection but also social action (through contestation) and therefore the consideration of authenticity in participant experiences is also a consideration of critical reflection. This is significant in terms of transformative learning theory, particularly for those advocating the view that transformative learning must retain some connection to critical ideology (Brookfield, 2000; 2012). Again, given the highly political narrative of the film it would seem logical that participant experiences would demonstrate some form of connection to the politics (or political struggle) portrayed in the film since it is overtly concerned with the oppression of working class miners.

Yet, for Kate and Ewan the politics of the film did not seem to be central to their experience of the Project. For example, Kate explained in our first interview that her knowledge of the politics (which she related to her use of the words 'Communism' and 'Fascism') had increased because of her participation in the Project. However, she also indicated that the politics of the film were of little interest to her. The following extract of our fourth interview, almost 18 months later, focuses on Kate's response to the visual cue 'politics'.

Kate: I'm not academically bright, Claire, I'm a thinker, a feeler and doer, that is up there, [pointing upwards] you have to be quite, to me, academic, that sounds academic to me, I've not got a bloody clue.

Interviewer: Ok, that's really interesting.

Kate: All for the people and, like, lets muck in together, I get all that, I had to ask Bob what Fascism meant, I didn't know, I don't know, still probably don't quite know.

Interviewer: You always said though that, for you, the story was about the, the love.

Kate: And the emotion of it all, the family, family thing. That, all I know is, obviously, less pay for more hours is wrong and then you have to stand up for yourself, but as, in terms of politics, current day politics, so boring, like carpet bowls. [Kate, Interview 4, May 2012]

During my fourth interview with Ewan the same 'politics' prompt was met with the statement 'I think I dislike politics more now'. However, in his elaboration of this comment it appeared that what Ewan disliked was the specific opinion of one (or some) member(s) of the cast rather than any broader understanding of politics. The comments he found disagreeable focused on the equivalence of wealth with a lack of hard work, which he considered a narrow-minded perspective. He then went on to describe a conversation he had with another member of the cast who did not fit this view.

Partly because of the way that the, kind of, politically minded folk in the film were portrayed character wise and partly because of [another cast member] because he had some very very, very different, strong political opinions that I don't think he quite got,..., he had a lot of views about the wealthier classes and how they didn't deserve their money as such and how, you know, they clearly couldn't be working as hard to get it. [Ewan, Interview 4, May 2012]

[H]e's invested well, that he's always been working and that whilst he lives in a decent area and a decent house he's still supporting his family at the end of the day, which I think [the other cast member's] opinion is that, you know, the people who are doing that are really, they're scum, they're not decent people, they're obviously not hard working,..., that they clearly haven't worked as hard as somebody who is making ends meet barely. [Ewan, Interview 4, May 2012]

Ewan recognises the plight of the miners in the 1920s as a political struggle, yet he also finds the politics portrayed to be a contentious aspect of the film that might put off potential viewers. At the same time he does not view himself as politically minded:

'It's more the values, I mean, I don't disrespect anyone's politics because I'm not political myself, I don't vote simply because I don't follow it'. [Ewan, Interview 4, May 2012].

During our third interview Ewan described how the film had been viewed by two different editors (not involved in the Project) who had differing opinions on whether to edit out or keep key elements of the political narrative of the film.

I know there was a lot of politics and you can't take it out of the film at the end of the day but, whilst it is important, to me, the film, it's more about the struggles and the bonding between these people rather than them fighting the Government per se but, I mean it is a difficult one because obviously, for example, Dan Guthrie [a character in the film], he's Communist to the core and you couldn't make the film work with taking that out, but at the same time he's more than just a Communist, he's a family man, he's a community man and he's a working man. Actually, I think if we can get the right balance we won't put too many people off on the political side. [Ewan, Interview 3, December 2011]

Kate and Ewan both appear to separate the politics of the film from the experience of being part of it. Instead their reasons for participating are tied to the opportunity to act and make a film, neither of which (necessarily) demands their allegiance to the political views represented. What I assert here counters what the producer suggests; participation in the film was not necessarily a political act, though for some participants (Thomas, Harry, Hamish, Nora and Bruce) it was.

Kate and Ewan separated the politics of the film from their overall experience of the Project. However, it is also possible that depending on the definition of politics it may be possible to discern an aspect of critical engagement with the political dimension of the film. For example, I might have explored further Kate's statements 'all for the people' and 'less pay for more hours is wrong'. Even if Kate (and Ewan's) experience are indicative of critical engagement and contestation, they did not consider these ideas in the context of why the Project was important to them. There is therefore a complexity to the way political voice is experienced by participants. Indeed, this complexity may be further problematised when considering the relationship between political voice, communal voice and literal voice. Further research is needed where participants actively speak on behalf of the community of Carhill in terms that are aligned with the socialist values portrayed within the film but which participants do not interpret in political terms. In Ewan's case it seems that he separated his understanding of politics today from the politics portrayed in *The Happy Lands*. He experienced communal voice in relation to the narrative of the film (standing up for those who experienced the

strikes of 1926). Likewise, Kate and Ewan both framed their discussion of politics in relation to societal politics, to bigger ideas (Socialism, Fascism) rather than politics felt on a more personal level, which might actually be apparent in the experience of communal voice, which I describe in the next section.

I suggest that the diversity with which voice might be interpreted further justifies my decision to focus on the transformative environment of the arts Project rather than the transformative experiences of the individuals participating. Whether a participant views their behaviour, understanding and values in political terms is open to interpretation. It is therefore not possible to claim that participation in the film can be seen (for all participants) to be a political act. However, neither is it possible to claim that participants disagreeing with the ideology portrayed in *The Happy Lands* have not experienced a sense of political voice in some way.

Ewan's experience of communal voice and Kate's acknowledgement of particular scenes (or lines) in the film as important suggest there is a need to understand the various ways in which participants' experience might be understood as political. Understanding how a person views their behaviour as political (or not) will have broader implications for understanding what critical reflection might mean within a particular context. This will also have implications in terms of the identification and evaluation of transformative learning (Cranton and Hoggan, 2012).

4.3.4 Communal voice

Communal voice appears to be experienced in three ways: those speaking on behalf of the community of Carhill in the film; those finding a sense of pride through what they see as a tribute to the (Fife) mining communities of the 1920s, and; those who find a sense of voice within the community of Carhill that connects them to their relatives.

Olivia's on-screen character existed as part of a group, a community of women within the mining community. This view is reflected in her remarks appearing on set with this collective of women (or 'picking table girls' as they are referred to in the script). She acknowledged that the experience felt 'real', 'we were pals and having a carry on' [Interview 2, November 2011]. In 'becoming' this woman amongst other women (with their own sense of identity as 'Raws women' or 'picking table girls') Olivia found a sense of community that she extended beyond her on-screen persona⁴⁴. She found a sense of communal voice that has remained with her, as part of the larger Project community, indicated through her use of Facebook. In the lead up to the community screening she encouraged other Facebook users to update their profile with a photograph of them in costume as their character. In terms of my thematic conceptualisation of the transformative characteristics of the arts, Olivia's

⁴⁴ Notably the script refers to the 'Raws women' collective.

experience may relate to the theme of Insight but also to shared identity within the context of Interconnection because of her use of Facebook in this way.

Don's role places him outside of the community of miners but still closely connected to them. In this sense he speaks on behalf of the community of Carhill, by nature of his character. Don also experienced a sense of communal voice on behalf of the miners of 1926. For Don, given his genealogical interest, his experience of communal voice extends beyond the fictitious community (culture) of Carhill to his actual ancestors.

[I]t's a hidden piece of history that deserves to be known and if I, I felt I could add something to that or help in any way to bring this to a wider audience, not in a film way, not in a self marketing way, but I felt that the story was important enough to tell,..., it was like I had all my ancestors saying, going 'You need to tell this story. You need to tell this story'. [Don, Interview 1, December 2011]

Thomas felt a similar sense of duty or obligation to get the film 'right' as an ode to his relatives.

I consider that I'm paying tribute to my dead ancestors in some way by being involved in the Project. It probably is irrational, but that means a lot to me. [Thomas, email communication, 6 Feb 2011]

Cara echoed these feelings.

[C]oming from a mining background and a family of trade union, you know, members, especially like the miners union, I was immediately attracted to it [the Project] because I feel it's really, really important for, especially like in the ex-mining villages in Fife, to always like, keep, well basically, the memory of your ancestors. [Cara, Interview 1, January 2011]

Those without a connection to the mining communities of Fife also experienced a sense of communal voice.

I've taken a bit of, not necessarily mine personally, as I don't come from a mining background, but I've taken a local bit of heritage and bringing it to the 21st century, you know, I mean, so few people will, like, had any knowledge, myself included, before we got involved, about what it was like to be a miner, what it was like during the strikes and just to be able to say I've done something, that, as I say, it's more than a lot of people get to do. [Ewan, Interview 2, July 2011]

For some participants communal voice was reflected in photographs they chose because it gave them a connection to previous generations of their family. Some produced photographs that allowed them to establish a connection to their grandparents or great grandparents and in doing so strengthen their connection to the mining communities of Fife on which the film is based.

4.3.5 Creative voice

Similar to silenced voice, literal voice and communal voice, creative voice was experienced in multiple ways. Some participants contributed through the writing and story development process. Nancy, Nora, Harry, Cara and Thomas fall into this category as well as those suggesting lines in an ad hoc way during the filming process.

I [would] say certain lines of dialogue and also Robert told me that I had quite an influence on the, on the, I think he said on the look of the film as well,..., because, I do have quite a bit of knowledge about 1920s cinema so I was, I was, I was putting films,..., saying 'Have you seen this? Have you seen this?' Robert told me that was quite helpful so you know, I mean I don't know, I've no idea how much influence I had in terms of that aspect of it but Robert told me that I'd had, did have an influence [Thomas, Interview 1, August 2011]

Thomas also acknowledged his specific contribution to 'Fifing up' the dialect. In the following extract his self-examination (insight) is apparent in the pride he feels.

[W]e had a big read through of the script and em, oh that was good, that was a good day because they, there was one piece of dialogue that I was quite proud of and Robert [Director], said to me, he actually said it was beautifully written and he said that in front of everybody in the hall so I was kind of, I was kind of sliding down my chair but also quite pleased as well and then I heard Harry,..., read the lines and what, I was worried,..., that when people read the dialogue they wouldn't read it the way they speak it,..., So, Harry read his lines, and I was like, he said it spot on, bang on and he acted it so well, just reading it. [Thomas, Interview 1, August 2011]

Here, dialogue takes place between artists (Thomas, Robert and Harry), the artwork (script) and the community cast. The insight Thomas gained from the Project appears directly related to this experience of creative voice. This is experienced as a sense of pride that is bound to the acknowledgement of the Director and in hearing the lines being read as he had imagined them.

Thomas had been writing both poetry and prose since the age of 15 but had never tried to publish his work. Until the Project he had no experience of collaborative writing. He gained insight as a result of the process, reflecting on his aspirations to write and publish his work. He gained confidence in his abilities through the dialogical process of collaborative writing. The recognition he received, particularly from Robert (noted in the above extract) was influential in his aspiration to realise his ambition of having his own work published. In this sense, his experience of creative voice connects Insight (self confidence, pride and self belief) with Inspiration not only in terms of hope but also in planning ahead beyond the Project.

Some participants experienced creative voice in terms of their adaptation of their character. For example, Bruce explained how he adjusted his costume to make it suit how he felt the character should be played. Likewise, Ewan, James, Don and Kate all acknowledged areas where they had offered suggestions for how they should act in specific scenes. In addition, there are those who experienced creative voice in other (non-verbal) ways. Forsey (2010) acknowledges that participant observation is not solely about watching but also listening. In the same sense, voice may be understood not solely in terms of what can be heard. Mark and Don described the difficulty they had conveying meaning in scenes using only facial gesture. Hamish experienced both literal voice and creative voice through the artwork he produced during pre-production. He also experienced creative voice through the music he wrote during Phase 1 of the Project. Those experiencing creative voice in these non-verbal ways might also be considered to have silent voice. There were those amongst the community who chose not to act but to support the Project in a range of other ways. My data is

limited in this respect because my participants were primarily involved in acting. Chanock (2010) argues for 'the right to reticence' and while considering a very different context (the acculturation of students from Confucian-heritage countries studying in western higher education institutions), the concept is relevant here. The producer acknowledged that the opportunity to participate in this way had attracted some reluctant male members of the community to become involved in the Project (Trew and Wright, 2011).

Thus far I have considered the experience of voice encountered by participants. The final mode of voice I discuss focuses on the affective dimension of participants' experience of the Project.

4.3.6 Emotional voice

Emotional voice recognises the affective dimension of participant experience. I provide a few brief examples drawn primarily from interview transcripts to demonstrate the experience of emotional voice. Other extracts already presented within this chapter also demonstrate the experience of emotional voice: Don and Thomas (communal voice); Bruce (political voice); Mark (literal voice); Ewan's memory of an older cast member seeing the Raws for the first time; Cara's description of the Raws. In addition, Don's experience of feeling homesick when watching the film can be considered as an experience of emotional voice. Likewise, he described (in a similar way to Bruce on p136) his emotional engagement at the point of delivering his lines during filming.

I remember sitting there but when [he] delivered the line,..., there was no acting in me it was just 'I don't believe he said that' because I was living that scene [Don, Interview 1, December 2011]

Don went on to explain that the Project had ultimately been an emotional experience for him.

History, the arts, and how powerful the arts can be, I would be the one that would be sitting there going 'what's the point in poetry?' I'm going to Ross' book launch on Monday night and I would never ever have thought of that before, poetry, arty farty nonsense, science was the thing, arts, I mean, why do people do arts degrees? It's pointless. What good is it? Emotion, every time, emotion, I've just become a big softy I suppose, it's changed my outlook and it's also changed my, it's not changed my personality, but it's brought to the fore an important part of my personality that I forgot, which I forgot years ago [Interview 1, December 2012]

Kate and Ewan had similar experiences indicating what I have already described (in Section 4.1.2) as the blurring of character and self. Kate described how her screen father physically reminded her of her own father and that the experience had been cathartic. The experience of emotional voice, particularly in relation to the blurring of character and self connects with the notion of imaginative flight, the experience of empathy (for character and community), the opening up of possibility and, for Ewan and Kate, the trying on of new roles.

To conclude, voice is experienced in a range of ways. What I have tried to show in this section is the way voice is experienced differently for different participants and (where relevant) how voice is connected to the themes of insight, and interconnection and inspiration. These different modes of voice are not all experienced by all participants, though some participants appear to have experienced

a range of voices. The notion that participants can be multi-voiced is not fully explored here, which suggests it as an area of possible future research. For example, the possibility that a politically-silenced voice might be evident in a community arts Project that is by nature concerned with empowerment represents a contradiction requiring further scrutiny. Finally, it is also possible the Project may also have generated voices not apparent to me by nature of my role interacting with a relatively small number of participants, or perhaps my position as a relative outsider.

4.4 FROM LITERAL TO IMAGINATIVE JOURNEYING

To this point I have theorised how transformative learning theory has informed my understanding of the community arts Project as a transformative environment. In this section I elaborate more specifically how my findings support Morgan's (2010) understanding of the transformative potential of travel and where they extend it.

In Chapter 2 I identified two areas of critique in Morgan's (2010) theory of the transformative potential of travel: a lack of empirical research and the problem of defining transformation. In this section I address the first of these areas of critique. I address the second area of critique in Chapter 5, where I consider how my research relates to the contemporary issues of transformative learning theory outlined in Chapter 2 (Section 2.3.2).

The lack of existing empirical research investigating Morgan's (2010) hypothesis might be seen to undermine my ability to reconceptualise the connection between travel and transformation in relation to participants' experience of a community arts Project. However, throughout this chapter I have shown how sense of place and spirit of place are actioned in the arts Project. While an empirical gap in the research connecting physical travel and transformation exists I have explored empirically how the transformative environment of the community arts Project is enacted. I have done so in relation to the arts Project and between the imagined and physical environments of Carhill. As such, my contribution to knowledge both supports Morgan's (2010) theory of the transformative potential of travel and extends it beyond the disciplines of religious geography and ecopsychology in which he partly situates his hypothesis.

Morgan (2010) calls for future work in respect of the distance travelled and the duration of the journeying experience. I focus on the duration here though in Chapter 7 I indicate that distance travelled remains as an area requiring future research. I contend that my findings indicate that the concept of 'duration' can be thought of literally and imaginatively in relation to participants' experience of The Happy Lands Project.

In my discussion of the transformative environment of the community arts Project I have made a distinction between encounters with the arts Project in general and encounters with Carhill. While the duration of the experience of the arts Project is similar for all participants (around 19 months from initial contact to the community premiere screening of the film), the duration of the experience of Carhill differs depending on each participant's role in the film. To provide one example, Don's experience filming was limited to 4 days (according to the film schedule). This is noteworthy because I have highlighted the ways in which Don experienced voice, which I have likened to insight. Though his experience of the physical place of Carhill was limited, his experience of the imagined place of Carhill (and of the arts Project) was the same duration as the other community members.

My findings indicate that the concept of duration encompasses both time prior to and beyond the experience of Carhill. I suggest that imagining Carhill represents an important initial engagement with sense of place. Indeed, my own experiences of travel are usually marked by a period preceding the physical journey where I explore (through photographs, guidebooks, the Internet) the places I intend to visit and how these places are functionally, materially, affectively and existentially different from my everyday life. I suggest that Morgan's (2010) conception of the transformative potential of travel can therefore be extended when taking into consideration the imagined experience of Otherness.

The initial encounter with Otherness can be thought of as a significant period when expectations are made and when the strangeness of the world (or journey) to come might be identified. Relating my findings to Morgan (2010) my research indicates that in the discussion of the duration of the physical encounter of a particular environment the traveller experience could be understood in the context of the broader imagined journey as well as the actual physical journey.

4.5 SUMMARY

I have drawn on Morgan (2010) to theorise the community arts Project as a transformative environment. Morgan (2010) advances the view that engagement with environments that have a strong sense of place and spirit of place are conducive to transformation. This is important for although the environment might be conducive to transformation that does not mean transformative learning has taken place. As such, my focus on the community arts Project as a transformative environment means that participants' experience cannot strictly be understood as transformative arts-based learning.

In this chapter I have explored the experience of Otherness as an encounter both with the arts Project and with Carhill. I have drawn on and extended Morgan's (2010) association between transformation and travel by exploring how the characteristics of the transformative power of the arts, as inspiration and interconnection, produce sense of place and spirit of place. In addition, I have described the experience of voice for participants of The Happy Lands Project as related to the theme of insight. In the next chapter I explore the second of my research questions, which considers how visually-based methods can be used to understand participants' experience.

CHAPTER 5: UNDERSTANDING PARTICIPANTS' EXPERIENCE THROUGH VISUALLY-BASED METHODS

You've entered yet another little Special World, with different rules and values. You may encounter a series of these like Chinese boxes, one inside the other, a series of shells protecting some central source of power....The detail of several characters looking alike, or the same character taking a variety of roles, is a reminder we are in a dream world ruled by forces of comparison, association and transformation. ('Approach to the Inmost Cave', Vogler, 1999:148)

This chapter responds to the second of my research questions exploring the extent to which participants' experience of a community arts project can be understood through visually-based research methods. In order to answer this question I consider that a distinction should be made between my own understanding of participants' experience and the understanding of participants' experience from the perspective of the arts organisation. The distinction is important because some of the implications of my research for arts evaluation lie in understanding and exploring any differences between these perspectives.

In Chapter 1 I explained my rationale for using visual research methods, suggesting that they offer alternative ways of seeing and knowing from the methods that dominate arts evaluation practice. As a result, I consider that such methods might help to identify what is transformative within the context of the community arts project.

I respond to this question in two ways. Drawing on Stanczak's (2007) understanding of the dual capacities of photographs, the first section of this chapter explores the subjective meaning making process in relation to my use of image-elicitation (photographs and imagined visuals). In the second section I consider the objective dimension of meaning making through my analysis of the TWS evaluation report submitted to Creative Scotland⁴⁵. While I present these areas separately I indicate (where relevant) areas of crossover.

The third section of this chapter incorporates my findings from Chapter 4 to consider how my research relates to the contemporary issues of transformative learning theory detailed in Chapter 2 (Section 2.3.2).

⁴⁵ The main funder of The Happy Lands Project.

5.1 EXPLORING THE SUBJECTIVE DIMENSION OF IMAGE-ELICITATION

This section is structured around three findings: the epistemological relevance of image-elicitation for participants of the arts Project; the need for a reflexive approach to understanding participants' photographs, and; how the importance of participants' photographs shifts over time.

I have described the visually-based methods I have used in terms of image-elicitation, primarily using participant-generated (or selected) photographs taken during the production phase of the Project. In addition, on occasion, I have described using my own researcher-generated photographs to elicit information from participants. Furthermore, in Chapter 3 (Section 3.3.2) I detailed how I extended my use of visual research methods with the inclusion of a small number of questions relying on imaginative responses⁴⁶ and the use of five visual cues (mining, film-making, politics, community/Fife community, self) during post-screening interviews.

5.1.1 The epistemological relevance of image-elicitation

In this section I outline my findings supporting the idea that image-elicitation offers an epistemologically relevant way of obtaining information about participant experiences of a community arts project. By 'epistemologically relevant' I mean that participants found (or were able to construct) meaning in the images they selected and presented to me. In addition, I consider the *extent* to which image-elicitation was a meaningful activity. Throughout, I draw on a range of interview and observation data.

Firstly, the importance of image making became apparent very early on during my observation of the research setting. That images have meaning for participants was evident by the presence of so many image-making devices during the production of the Project. This was perhaps unsurprising given the film-making process required community members to spend much of their time in costume, looking different to how they normally see themselves and each other. However, I was surprised by the range of devices (digital cameras, mobile phones, handheld games consoles) that participants used to document their experience. Ewan described how he had used his iPod to capture a 10-minute video of a scar being applied to his face by the make-up crew. I was unaware this was technically possible using such a device, which served to expand my understanding of the possibilities for how visual research methods might be applied in various research contexts. I was also surprised given that the production schedule clearly prohibited such activity. Every call sheet contained the phrase 'No unauthorised photography or filming on set at any time'. In contrast to what TWS had communicated via formal channels the presence of image making devices indicates an informal acceptance of community members documenting their experience visually. Ewan described why photographing the experience was important, which supports the connection between embodied experience and visual record apparent in the existing literature (Pink, 2007b; Rose, 2007).

⁴⁶ Questions detailed in Section 3.3.2.

I mean, we weren't supposed to have camera's on set but everyone did it, cos at the end of the day you know, looking at the amount time I spent on set compared to the amount of screen time, I know that there's a lot of folk who might have ended up with a blink and you'll miss it part whereas when you've got all these photographs, other ways to bring back the memories. [Ewan, Interview 4, May 2012]

That image-elicitation is a meaningful activity was also indicated in the way my participants deviated from my intended photo-elicitation approach. Rather than taking photographs (as I had asked), in the majority of cases, participants were unsure of who had taken the photographs they presented to me during interviews. A sense of collective ownership over the photographs had emerged amongst Happy Landers. This suggests participants found meaning in the content of the photographs rather than in the act of taking the photograph. A shifting sense of authorship developed as a result of the shared experience. Rose (2007) describes the areas where meaning is made in a photograph as the site of production, the site of the photograph and the site of the audience. The shared sense of ownership of the arts Project enabled participants to attribute meaning at the site of the photograph. In my discussion of the use of visual research methods this is important because it indicates the potential for understanding the experiences of participants who felt unable or unwilling to take photographs through the production phase of the Project.

At the same time, Don described the evocative power of the photographs he had taken, indicating the importance of the meaning invested at the site of production.

[T]hese photographs have that same ability as a smell does, I see that photograph and all of a sudden I'm there, I'm there at the filming and I'm also there at the scene and to me that will never go. In thirty years, forty years time I'll still remember exactly what was happening when I took each of the photographs. [Don, Interview 1, December 2011]

What Don suggests is that photographs have the capacity to reconnect the photographer with the point at which the photograph was taken. Don re-lives the event depicted by looking at the photograph. In relation to one photograph Don suggested that he could hear the music being played in the background and that the photograph put him in two different time zones (1926 and 2011). Furthermore, so strong is the capacity of the photograph to reconnect him with the affective dimension of his Project experience, Don considers he will be able to connect with these feelings over substantial periods of time. In one sense, the collective ownership of the experience means participants are able to attribute meaning at the site of the photograph. Don's experience suggests that further understanding of participants' experience can be obtained where meaning is also attributed at the site of production of the photograph.

Before discussing the reflexive dimension of image-elicitation a final point should be made regarding the epistemological relevance of image-elicitation. So far I have explored this issue in relation to participants' experience of tasks relying on engagement with photographs. I described in Chapter 3 (Section 3.2.1) that the producer of TWS requested I incorporate questions into my interview schedule requiring imaginative responses. I consider that the request instead indicates the epistemological

relevance of image-elicitation from the perspective of the arts organisation. This is important in terms of my research for it indicates the ways in which the arts organisation wishes to communicate with those engaged in their projects. This has implications for the arts evaluation process, which I explore in the next chapter.

5.1.2 The subjective reflexive dimension of participants' images

In Chapter 3 (Section 3.3.2) I described participants' variable engagement with the image-elicitation activity. Ewan identified many more photographs as important to his experience of the Project than I had asked for. However, he also grouped them into three distinct categories during post-production and post-screening interviews: cast, community, and Project. Hamish similarly identified his photographs as falling into distinct groups reflecting the different creative activities he had been involved in during the Project. In other words, the act of selecting their photographs encouraged a process of analysis (or reflection).

I chose this one, rather than one of the front of the Raws, because to me, it captures the very fragility not only of the set, but of the production itself, and the "idea" of the Project. Whilst from the front, the construction appears sound, almost like real houses, the reverse-side shows that it is in fact just enough and no more. This is the perfect metaphor for the Project-trying to get as much done with as little spent, used or wasted as possible, but creating something absolutely incredible despite this. [Ewan, email communication, 26 January 2012]



Figure 5.1 The Raws, shown from the rear⁴⁷ (provided by Ewan)

Ewan used the photograph as a metaphor for the Project. The meaning (for him) is not discernible from the objective content of the photograph alone. The same can be said of Figures 4.3, 4.13, 4.14 and 4.15, and numerous other examples in the data presented. Figure 4.3 objectively depicts a person wearing a skirt and a pair of shoes, standing on a wooden floor. The angle from which the photograph

⁴⁷ Photographer: Rebecca Lee.

is taken indicates the photograph is likely a self-portrait (which it is). I described in Chapter 4 (Section 4.1.3) that the photograph represents (to me) the feeling of the uncomfortable shoes and the knowledge I gained about the costume department. Olivia described Figure 5.2 as relevant in two ways: the photograph reminded her of herself as a young girl spending time with her grandfather, and; she viewed the photograph as a metaphor for the Project as a whole because of the intergenerational dimension of what is represented.

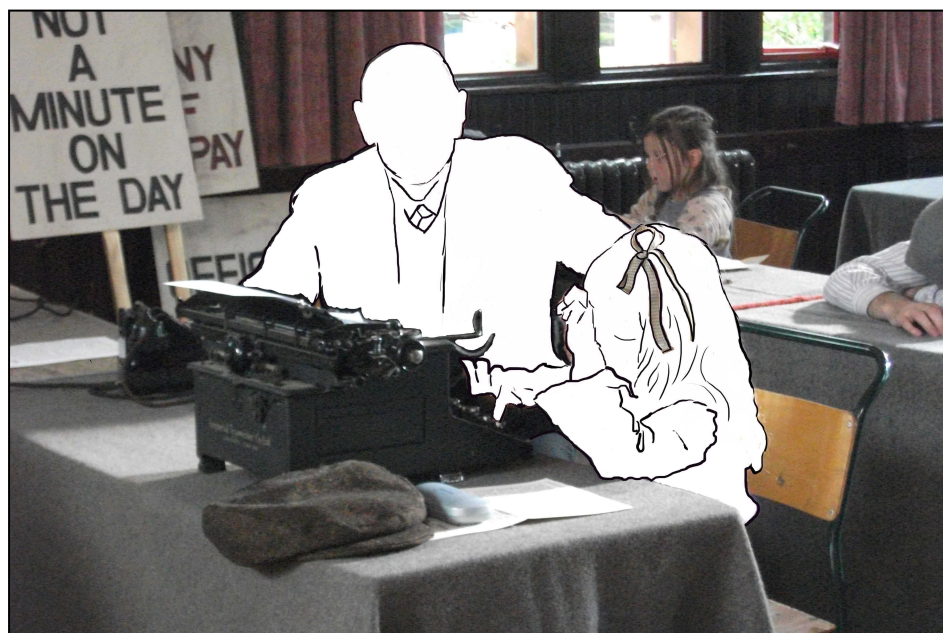


Figure 5.2 Olivia's photograph is described as a metaphor for the Project and a reminder of time spent with her grandfather when she was a child⁴⁸

The meanings given to the photograph go beyond what is objectively represented. This indicates the need to understand participants' photographs in relation to the meanings they attribute to them. In other words, the objective content of the photograph only provides a foundation for understanding the subjective meaning of participants' photographs, and their experiences of the Project.

Importantly, not all participants reflected on their images to the extent Ewan did. This suggests the ability of participants to respond to the photo-elicitation task varies. In Chapter 3 (Section 3.3.2) I position this as an area requiring further research given the difference in data produced through interview and via email correspondence.

Beyond the different ways participants engaged with this task (interview and email) differences existed between participants' capacities to engage with the imaginative questions. For example, in Section 4.2.2 I described Kate's imagined visual of the cast coming together for the community premiere of *The Happy Lands* as significant to her experience of the Project. However, Kate found

⁴⁸ Photographer unknown. Original photograph provided by Olivia.

the imaginative questions difficult to answer. This suggests longer periods of time might be necessary when respondents are required to engage with questions demanding imaginative responses. The more imaginative the response that is required, the more difficult it can be to answer. The success of the time capsule question (more so than the other imaginative questions) rests on an existing conceptual understanding of what a time capsule is. Indeed, that participants varied in their ability to relate to the imaginative questions reinforces the idea that the extrarational perspective of transformative learning is epistemologically difficult to research (Cranton and Hoggan, 2012).

While the questions may have been difficult to engage with, my findings support the existing literature indicating that images convey information, affect and reflection (Rose, 2007; Wright *et al.*, 2010). For Kate, Don and Ewan the affective component of the imagined visual elicitation questions is evident in the experience of emotional voice already presented in Section 4.3.6.

5.1.3 Image temporality

In this final section discussing the ways in which image-elicitation can be viewed as a subjective meaning making activity I consider how the importance of participants' photographs (and imagined visuals) shift over time.

My findings in this section relate only to participants interviewed both in December 2011 and in May 2012 (Kate, Don and Ewan). Notably, the significance of the images discussed is understood in the context of each separate interview (post-production and post-community screening) before the interpretation of any shift in meaning is asserted. I have argued against the use of triangulation in the context of my study in Section 3.6.2. As a result, approaching the data in this way allows for the possibility that an image may be meaningful at both points but for different reasons.

Ewan

In the previous section I described how Ewan grouped his photographs as relating to cast, character or Project in December 2011 and May 2012. In fact his 'cast' photographs might further be categorised for the different shared identities they represent as miners (Figure 4.7), Happy Landers (Figure 4.13), and screen family.

While Ewan used the same overall structure to group his photographs (cast, character, Project) in both December 2011 and May 2012 the meaning (for some) of the photographs had changed. In May 2012 Ewan attributed further meaning to some the photographs he had previously selected. For example, in respect of a photograph of his screen family he reflected beyond the immediate content of the photograph to the Project more generally.

[I]t is a happy family shot,..., and it's just really nice and it's outside the Newtongrange colliery as well, again its one, it's kind of got a bit of everything for me, it's got bits of the film and it's got bits of the community and the fact that it's black and white it's, it does, it seems like an ancient photo and, well, in terms of the film it is, but at the same time, I mean, when you look at each face you can remember every bit of every scene and every bit in between that you went through with them all, so for me that's definitely one of the best ones. [Ewan, Interview 4, May 2012]

He also invested further meaning in some of the other photographs he found important during both interviews. For example, in the latter interview Ewan described how some of the photographs of the community reflected something of the Project as a whole including the idea that the film brings something of the past to the modern day and turns a 'rag tag group of people to an actual community within a community' [Ewan, Interview 4, May 2012]. I consider this remark to be indicative of the formation of *communitas* and associated with the development of the shared identity of Happy Landers.

Don

Don selected two photographs in December 2011 and two in May 2012. One photograph stayed the same (shown in Figure 4.15), and one photograph had changed. In December 2011 he selected an image of a young girl and young boy practicing their dancing for the gala scene in the film. Don focused his description of this photograph on the effort and concentration shown in their faces as a metaphor for the desire of the community to do their best for the Project. Again, the use of metaphor to extend the meaning of what is represented is a further example of what I have described in the previous section (Section 5.1.2).

By May 2012 the significance of the photograph of young people dancing had diminished for Don. In its place he presented a black and white photograph of himself in costume placed side by side with a black and white photograph of his great grandfather. These photographs demonstrate a family resemblance not just in physical appearance but also in the clothing worn by Don and his great grandfather.

In fact, Don had brought this comparative image to the film set early on, where he showed it to some of the other participants. In our first interview in December 2011 I queried why he had not chosen this image as important to him; he reasoned that it would have been 'egocentric' to do so. That the image had become important to Don by May 2012 was therefore interesting. Don remarked:

[I]t's a purely, purely selfish one and you didn't see, I don't know if you saw this one last time but it's that one, that really hit me,..., because that's my great grandfather because he was a miner and that was taken in 1925 I looked at it and I thought wait a minute,..., but I showed that to Maggie, in costume, she burst out crying, said 'I didn't realise we got it so, so right', she said 'I've had a really bad day and that has really cheered me up', made me feel good. [Don, Interview 2, May 2012]

That Don did not remember whether I had seen the photograph of him and his great grandfather previously⁴⁹ indicates that his selection of it in May 2012 was not prompted by my query during our December 2011 interview. In December 2011 Don's images were indicative primarily of shared identity (family and Happy Landers). By May 2012 his photographs (and imagined visuals) indicate the continued importance of shared identity as Happy Landers but also the experience of communal voice for both Don and Maggie. The effect the photograph had on Maggie suggests she experienced a sense of communal voice in the way her costume connects the two men over time. The good feeling he experiences appreciating Maggie's work is indicative of Interconnection (shared identity) between cast and crew.

Don's acknowledgement that the choice is selfish is important. It was not clear whether his feeling was tied to the fact that the photograph is objectively of him (and his family). Though the photograph is of him, the meaning is located in his emotional connection both to his great grandfather and the wider community of miners who experienced the 1926 UK general strike. The links between Carhill and the reality of 1925 ('that was taken in 1925') indicate the meaning of photograph also relates to Insight (as communal voice), which Don experienced as the feeling of needing to tell his ancestors' story. In this way, while his selection of the photograph has objectively changed, I consider that the meaning he attributed to the photograph remains similar.

Kate

Five months after our post-production interview Kate reiterated that the number of photographs in her possession was limited (despite asking other cast members for copies). As a result I was unable to consider whether the importance of her selection had changed. However, through observation and informal interview with the producer of the film I consider that the importance of Kate's photographs of the Project had increased over time. In February 2013, Kate brought a photograph album to the Glasgow Film Festival where *The Happy Lands* received its UK premiere.

The photograph album charts her experience of the Project. What this indicates is an apparent continued movement of photographs within the community and the creation of further mementoes of the Project. It seems likely that, having acquired enough photographs to compile an album, the same photo-elicitation activity, if conducted today, would produce data quite different to what I gathered in December 2011 and May 2012.

Taking into account the different responses of Don, Ewan and Kate to the image-elicitation activity, what can be said about any temporal shift in meaning in the photographs selected? Over time, all three participants renegotiated the meaning of their photographs either as a result of the photo-elicitation activity or in response to some ongoing engagement with the photographs participants acquired since the end of the Project.

⁴⁹ I had seen the photograph on two separate occasions.

While the number of photographs participants were able to produce varied (shown in Table 3.3) my findings in this section indicate, firstly, that community members document their experience visually. For this reason, images matter. Secondly, my findings suggest that a collective sense of ownership over Project photographs developed over time. This is significant because it indicates the importance of photographs by nature of their movement between community members. In addition, the attribution of meaning by participants at the site of the photograph, rather than the site of production, suggests that visually based methods are a useful way of understanding participants' experience whether or not they individually took photographs within the setting. Thirdly, where participants engage with the act of taking photographs they are able to attribute meaning to the site of production and the site of the photograph, which may have implications for understanding the affective and existential qualities of participants' experience. At the same time, the difficulty experienced by some participants in response to the imaginative questions indicates that care is needed when thinking about the use of some visually-based methods, perhaps asking participants to consider imaginative questions in advance of an interview. Finally, regarding any temporal change in meaning I consider that the return to everyday life following the Project allows for a reconstruction of the meaning of participants' photographs. This finding supports the use of mementoes in the reconstruction of identity (Kroger and Adair, 2008).

5.2 THE OBJECTIVE DIMENSION OF IMAGE-ELICITATION

The second way I respond to my research question exploring the use of visual research methods to understand participants' experience draws on my documentary research of the TWS evaluation report submitted to Creative Scotland at the end of The Happy Lands Project.

Earlier in this chapter (Section 5.1) I described three areas where meaning can be attributed to photographs (or images) (Rose, 2007). In addition to the site of production and the site of the photograph Rose (2007) describes how meaning can be made at the site of the audience. In this section I focus on the site of the audience.

To this point, I have described my rationale for adopting a reflexive approach to the interpretation of participant photographs. It follows from this suggestion, that my analysis of the TWS evaluation document might involve some comment on the communicative intentions of those writing the report. However, I consider that the report, as an evaluation document, would normally be submitted without additional interpretive comment. For this reason the report can be analysed separately from the intentions of those involved in the production of it. That said, in adopting this stance my analysis is limited in a number of ways. For example, I have not been able to consider the manner in which the photographs are cropped and placed within the report. Neither have I been able to explore the process of producing and selecting the photographs that are included. While I argue that the TWS evaluation report can be analysed separately to TWS intentions, incorporating the perspectives of the director and producer would have provided further valuable data. Unfortunately, owing to time constraints for TWS this was not possible. Instead, I rely on my informal interviews and conversations with the producer, which took place throughout the Project.

My findings in this section are structured around two themes: values; and positioning.

5.2.1 Values

In this section I consider that the incorporation of photographs (and the selection of the photographs used) within the TWS evaluation report can be seen as indicative of the values guiding the arts organisation, and their understanding of the purpose of evaluation. For example, the use of photographs is itself an expression of voice, suggesting the process of seeing and knowing are related for the arts organisation. Photographs are viewed by TWS as a valued means of communicating about the Project. The 60-page evaluation report (excluding appendices) includes 18 photographs. Table 5.1 provides a summary of these photographs.

Section of report	Description of Photograph
Front cover	Cast member in costume as a miner, looking upwards
Foreword	Close up portrait of Tony Garnett ⁵⁰
Final page of executive summary	Group of 5 miners, titled 'Fife Miners in 1926, courtesy of Fife Libraries'
Introduction	Group of 7 cast members in costume, looking at the camera (Figure 5.3)
Background and context	Robert Rae waving at the camera (production crew and cast in background)
Background and context	11 young people in costume with linked arms
Film in the community	Cast members (not in costume) painting the set
Our approach	2 women cast members laughing (on set)
The Project in overview	Screen (and real) family members (Figure 5.4)
Community engagement and participation	9 cast members in costume walking along a railway track with an official picket sign (Figure 5.5)
Profile of participants	Cast member in costume looking to the left out of frame
Profile of participants	Cast member in boxing costume looking out of the frame
Profile of participants	Cast member in costume looking out of the frame
Profile of participants	Cast member in costume looking out of the frame
Summary section (What we did)	Cast member in costume looking out of the frame
Script and Film (What we achieved)	Cast member in costume holding a placard, looking directly at the camera
Summary section (What we achieved)	Two young girls facing each other with linked arms dancing
Final page	Dance celebrations depicted in the film

Table 5.1 Description of photographs included in TWS report to Creative Scotland

The use of photographs challenges the types of information required by Creative Scotland. During our final meeting in May 2013 the producer described that the report had not been well received by Creative Scotland to the extent that she thought that it had never been read. This inference was made because TWS was asked to complete Creative Scotland's end of project monitoring report after they had submitted their report. The producer felt so strongly that the evaluation report contained the

⁵⁰ UK, Hollywood and TV Drama Producer (Trew and Rae, 2012).

information required by the monitoring report that TWS refused to complete the form despite their final tranche of Project funding being dependent on it.

While the report communicates in a qualitative and descriptive way with the incorporation of photographs, the monitoring form emphasises quantitative indicators of participation. Of the monitoring form (comprising 15 questions concerned with impact) 4 questions (detailed in Appendix 9) allow for non-quantitative responses. The first question (Question 6 in the form) is outcome focused, which I consider to be problematic. Focusing solely on the outcomes of a Project ignores notions of merit and worth that lie outside of the specified agenda, which may include beliefs about the transformative power of the arts.

The second question (Question 10) allowing for a qualitative response asks for a summary, suggesting the need for arts organisations to indicate the legacy of a Project in a concise way, effectively reducing the complexity of what has happened as a result of the Project. The final two open-ended questions in the form (Questions 11 and 12) sideline what is presented by nature of the way the questions are framed in supplementary terms. With the exception of Question 12, which specifically mentions photographs, there is limited opportunity for the expression of creative voice by the arts organisation completing the report.

However, I should acknowledge the distinction between the different purposes of the documents I have mentioned. The Creative Scotland end of project monitoring report is framed as a monitoring report, not an evaluation. Likewise, the recruitment of an external monitoring office by Creative Scotland, to support the evaluation of the Project by TWS, further indicates the different purposes of the two documents. However, I consider that the relationship between these different purposes is problematised in two ways. That Creative Scotland failed to indicate they had engaged with the evaluation report submitted by TWS suggests that the TWS approach to evaluation is not actually valued. In itself this is problematical given the role of the external monitoring office to support TWS. In addition, I consider that the combination of the questions included in the monitoring report potentially confuses distinctions between monitoring and evaluation. For example, Question 11 of the report asks the organisation to 'provide any other feedback on your funded activity which you consider relevant'. Opening up the monitoring report in this way blurs the boundaries between monitoring and evaluation.

To this point I have suggested that the inclusion of photographs in the TWS evaluation report to Creative Scotland is important from the perspective of the arts organisation. Beyond this, I have suggested, that the experience of TWS in relation to the Creative Scotland indicates the need for clarity in the evaluative processes arts organisations are required to adhere to. I now consider the objective content of the photographs included in the TWS evaluation report to Creative Scotland in more detail.

Table 5.1 provides an overview of the photographs contained in the report in relation to the area of the report in which they are situated.

Beyond the inclusion of photographs in the report I consider that the selection and inclusion of the specific photographs incorporated further indicates the beliefs and values held by the organisation about the Project. The objective content of the photographs included mirrors the types of photographs displayed in Chapter 4 as part of my ethnography of the transformative environment of the arts Project.

With the exception of four photographs, the photographs contained in the report depict Project participants in Carhill. The exceptions include a photograph of Tony Garnett situated in the context of the foreword, a scanned photograph of Fife miners taken in 1926 (courtesy of Fife libraries), a photograph of Robert Rae (Director) with the production crew and cast in the background and, lastly, a photograph of community members painting the set. The prominence of Carhill connects with the theme of sense of place (as Otherness) created through the Project (described in Chapter 4). Moreover, the majority of the photographs in the report present the cast in costume. The photograph of the set build relates to the environment of the arts Project and the experience of Otherness associated with the film-making process. The photographs depicting community members in costume relate to the environment of Carhill both in terms of the physical environment (a mining village) and the people resident in Carhill.

The theme of interconnection is also implied in the photographs selected. Photographs showing shared identity (miners, screen and real families, and Raws women) are included. The report principally shows the miner identity (4 photographs), real/screen identity (1 photograph) and Raws woman identity (1 photograph). Examples of these photographs are shown in Figure 5.3 and Figure 5.4.



Figure 5.3 Miner identity (Rae and Trew, 2012:10)

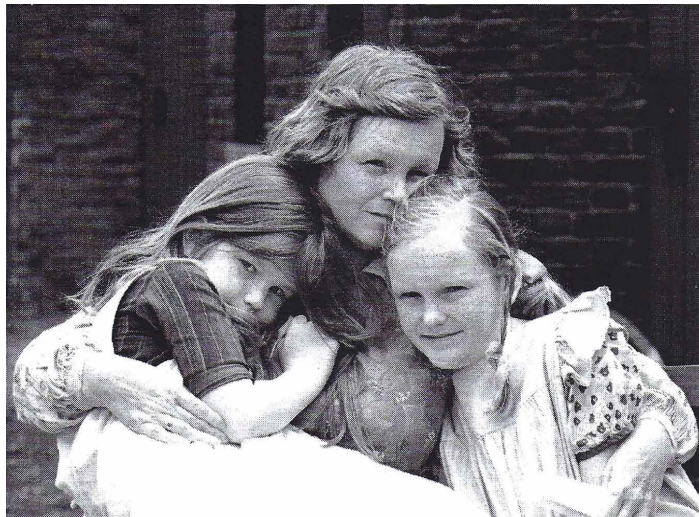


Figure 5.4 Real family identity (Rae and Trew, 2012:18)

That these distinct shared identities are apparent in the photographs presented by TWS is important. The photographs selected mirror the identities I have identified as important in participants' experience of the Project in Chapter 4. The photographs included in the report convey the beliefs of the producer and director about the Project and their understanding of participants' experience.

In terms of ritual, the report documents shared activities through the inclusion of photographs depicting dancing, singing, striking and mining. While some of the photographs displayed in the report show scenes from the film, rather than community members engaged in these activities off-set, I consider that they reflect the producers beliefs about the community arts process. The final point I wish to make regarding the inclusion of images in the report relates to the producer's request for me to ask my research participants what they would include in an imaginary time capsule about the Project. Though details of participants' imagined time capsules are not included in the report the desire to understand participants' experience in this way is significant.

In Chapter 4 (Section 4.2.1) I described how the producer viewed the film-making process, suggesting that 'the message of the film is in the method of producing it' (31 May 2013). If the message of the film is about community empowerment (as detailed in Appendix 1) it follows that a sense of shared identity, ritual and memento would be included in the report. Including the photographs detailed in Table 5.1 within the evaluation report to Creative Scotland demonstrates that the producer and director have understood essential elements of the experience of the Project for the community members involved, as I have understood these key elements. Visually based methods are therefore not only useful for understanding participants' experience of the Project but they are also useful for representing participants' experience.

In this section I have shown how the producer and director of TWS have incorporated their beliefs about the transformative power of the arts in their evaluation report both through the inclusion of photographs (and imagined visuals) and in the selection of the photographs that are displayed. The end of Project monitoring report produced by Creative Scotland communicates in a language that limits the expression of voice. In addition, it rejects (or silences) beliefs about the transformative power of the arts and therefore ideas about merit or worth that do not fit with the specified outcomes of the Project. This finding resonates with the existing literature in terms of the difference between cultural sector and government needs in the evaluation process (O'Brien, 2010). Moreover, I have suggested that the language of the Creative Scotland end of project monitoring report indicates the need for a clearer sense of purpose between monitoring and evaluation.

5.2.2 Positioning

In this section I explore the manner in which the photographs are presented in the TWS evaluation report to Creative Scotland. I consider the position of the photographs in relation to the section of the report in which they are situated. I then consider whether the presentation of photographs in the report indicates the use of a realist or reflexive approach to the display of photographs in the report.

Description of Photograph	Relationship to written word
Cast member in costume as a miner, looking upwards	No connection stated
Close up portrait of Tony Garnett	Implied connection.
Group of 5 miners, titled 'Fife Miners in 1926, courtesy of Fife Libraries'	No connection stated. Follows a quotation about a sense of (Scottish) pride
Group of 7 cast members in costume, looking at the camera (Figure 5.3)	No connection stated
Robert Rae waving at the camera (production crew and cast in background)	Implied connection
11 young people in costume with linked arms	No connection stated
Cast members (not in costume) painting the set	No connection stated
2 women cast members laughing (on set)	No connection stated
Screen (and real) family members (Figure 5.4)	No connection stated
9 cast members in costume walking along a railway track with an official picket sign (Figure 5.5)	No connection stated
Cast member in costume looking to the left out of frame	Implied connection. Situated with description of participant experience (and anecdotal quote)
Cast member in boxing costume looking out of the frame	
Cast member in costume looking out of the frame	
Cast member in costume looking out of the frame	
Cast member in costume looking out of the frame	No connection stated
Cast member in costume holding a placard, looking directly at the camera	Implied connection. Situated with description of participant experience (and anecdotal quote)
Two young girls facing each other with linked arms dancing	No connection stated
Dance celebrations depicted in the film	No connection stated

Table 5.2 Positioning of photographs included in TWS report to Creative Scotland

Firstly, the photographs in the report are used illustratively. Table 5.1 (presented earlier, in Section 5.2.1) shows that the photographs support the content of the report; a photograph of Tony Garnett is presented next to his foreword. Likewise, the ‘Profile of Participants’ section of the report contains photographs of each participant next to a summary of their experience of the Project. In these instances, the connection between the photograph and written text is implied. At the same time, for 11 of the 18 photographs included, there is no stated (or implied) connection between the photographs and the written text in which the photographs are located. A summary is provided in Table 5.2.

Table 4: Volunteer Hours Stage 2 (April 2011- April 2012)				
Tasks/degree of commitment	People	Hours	Weeks	Total hours
Office volunteers f/t	1	40	52	2080
Crew volunteers f/t	6	40	12	960
Crew volunteer p/t	6	20	12	2880
Costume volunteers f/t	3	40	12	1440
Costume volunteers p/t	15	20	12	3600
Office volunteers p/t	12	20	12	2880
Actors/core; pre-prep	140	10	8	11200
Actors/core; prep	As above	15	4	8400
Actors/core; shoot	As above	30	5	21000
Actors/extras	680	10	5	34000
Number of Volunteers / Number of Hours Given	863			88440



28 | Page

Figure 5.5 Numerical indicators of participation juxtaposed with a photograph of striking miners (Rae and Trew, 2012:28)

However, in addition to the inclusion of photographs that are used illustratively I consider there is a further way in which TWS use photographs of the Project within their evaluation report. On page 28 of the report to Creative Scotland, Rae and Trew (2012) appear to juxtapose numerical indicators of participation with a photograph of picketing miners (Figure 5.5). This page is interesting given the subject matter of my study and the position I have advanced regarding the use of quantitative

measures as an inadequate indicator of value. The eye is drawn to the 'official picket' sign in the photograph. In the context of the broader page, the sign challenges the measures of value that are presented above it, despite the written text on the preceding page, which states:

A helpful way of describing the scale and range of participation is by calculating the number of hours freely given by volunteers/participants through the [sic] Stage 2. (Rae and Trew, 2012:27)

It is possible that the page incorporating the picket sign with the summary of participant volunteer hours has been unintentionally presented in this way. Indeed, it is also possible that the external monitoring officer exerted some influence over the director and producer to present the data quantitatively. I consider, in light of the producer's remarks on the arts evaluation process (throughout the Project) that the photograph has been used purposefully as an act of resistance against the information presented above it.

The final aspect of the objective dimension of image-elicitation I consider important to my discussion relates to the realist positioning of photographs within the report. With the exception of the photographs accessed through Fife Libraries, none of the photographs are labeled in the report. Together with the predominantly illustrative way in which the photographs are situated this indicates that the photographs adopt a realist approach.

Bryman (2008) suggests that the reflexive approach acknowledges the multiple ways in which the photographs might be interpreted. It is commonly associated with methods using photo-elicitation where the research process involves participants taking photographs and discussing their meanings with the researcher. For Pink (2003, 2007a), and therefore also for my research since I follow this perspective, the reflexive approach considers the influence of the research on the photographic activity by acknowledging the constructedness of the process. Two points are noteworthy.

First, by nature of the positioning of photographs in the report (with no stated connection to the written text) there is no discussion of the meaning of the photographs for the producer, the director or those involved in their production. While participatory photography (photovoice) is associated with empowerment it is not the community members who speak through the photographs but instead those involved in the selection of the photographs for the report (the director and producer).

Second, the lack of captioning suggests the meaning within the photographs is unproblematic, a fixed view of reality. Presenting the photographs in this (objective) way, and consistent with the illustrative approach described earlier, means they are viewed as a visual anecdote. This is important in the context of my research because I have highlighted the use of anecdotal evidence as a weakness in the use of qualitative evidence in evaluation (Galloway, 2009; Lally, 2009; O'Brien, 2010).

That said, and contrary to what I have just suggested, the lack of captioning might be viewed as an attempt to open up the interpretation of the photographs to multiple meanings. In the context of the document as an evaluation, with a purpose of reporting on the outcomes and performance of the Project to funders, I do not consider this the intention of the producer or director. Instead, given the need for creative voice described earlier in relation to the inclusion of photographs and image-elicitation, and the qualitative case study approach to the inclusion of participants' experience in the report, I consider that the approach taken by Rae and Trew (2012) in the TWS evaluation report to Creative Scotland is aligned with what I have described as the realist approach. In other words, while TWS supports the inclusion of photographs as a way of seeing, knowing and representing participants' experience of the Project the adoption of a realist approach to the positioning of these photographs limits what is communicated.

In this section I have explored the TWS evaluation report to understand participants' experience of the Project from the perspective of the TWS and their use of visually-based methods. These methods include the illustrative use of photographs throughout the report and, to a limited degree, the desire to use image-elicitation to understand and represent participants' experience of the Project. My findings in this section indicate that the inclusion of photographs, and the use of image-elicitation by TWS, represents a need for creative expression in the arts evaluation process. Beyond this, I have suggested that similarities exist between my understanding of participants' experience (detailed in Chapter 4) and the arts organisation by nature of the objective content of the photographs that are included in the report. The arts organisation uses photographs to communicate participants' experience of the Project, their own beliefs about the value of the participatory arts process and the evaluation process in general. In addition, of the themes of inspiration, interconnection and insight, the report principally conveys the characteristics of interconnection (shared identity and ritual). Though sense of place is represented, implied by the photographs depicting Carhill, what is missing is the sense of everyday world that contrasts with the special world of the fictional village depicted in *The Happy Lands*.

5.3 INTEGRATING TRANSFORMATIVE LEARNING THEORY

The discussion of how my findings relate to contemporary transformative learning theory is situated in this chapter because I draw both on my understanding of participants' experience (outlined in Chapter 4) and on my understanding of the use of visually-based research methods situated within this chapter. In Chapter 4 I suggested my findings indicate that The Happy Lands community arts Project can be considered a transformative environment. I likened the concepts of sense of place and spirit of place to themes of inspiration and interconnection to show how participants experience the characteristics of the transformative power of the arts. In addition, I likened the experience of voice (literal, narrative, communal, political, creative, emotional) to the characteristics of the transformative power of the arts that I have associated with insight (rebuilding identity, pride, catharsis and confidence).

I now consider how my findings relate to contemporary transformative learning theory in relation to the dichotomies of perspective described in Chapter 2 (Section 2.3.2) and in relation to Cranton and Hoggan's (2012) suggestion that the future of transformation theory may lie in bringing these perspectives together. To that end, I consider that of the dichotomies presented in Chapter 2 (Section 2.3.2) my research relates most closely to the extrarational and relational perspectives of transformative learning theory. However, I also consider it important to reflect on the identification and evaluation of transformative learning.

5.3.1 Identifying and evaluating transformative learning

In Chapter 4 (Section 4.4) I identified two areas of critique in Morgan's (2010) conception of the transformative potential of travel: a lack of empirical research and the problem of identification. My findings in Chapter 4 contribute to the first of these issues. In this section I consider how transformative learning is identified. As a result, I revisit my first research question exploring whether participants' experience can be understood as transformative arts based learning.

I have provided an ethical rationale for exploring the arts Project as a transformative environment rather than focusing on the transformative learning of individual Project participants. As a result, the focus on whether participants' experience can be understood as transformative arts-based learning becomes less important than whether the arts Project provides a sense of Otherness, fosters *communitas* and generates spirit of place. When applied to the arts, Morgan's (2010) conception of the transformative potential of travel enables understanding of how the characteristics associated with the transformative power of the arts operate to provide an environment conducive to transformation. However, such a response does not directly address my research question.

The lack of empirical research exploring Morgan's (2010) hypothesis leaves open what exactly transformative learning is. Morgan (2010) principally draws on Mezirow (2000) and therefore the

discussion of the problems of the identification of transformative learning as a rational or extrarational process, and in relation to the critical dimension of reflection, are limited. While the extrarational perspective is considered important in the discussion of the transformative potential of travel the key debates summarised in Section 2.3.2 are not explored.

However, problems in the identification of transformative learning are also apparent in the broader literature I have drawn on (Brock, 2010; Cranton and Hoggan, 2012; Snyder, 2008; Washburn, 2008). For example, Jarvis and Burr make only tentative claims to having identified transformative learning.

This overview does not claim to demonstrate the deep and sustained change that characterizes transformative learning, but does give an indication of the kinds of properties in a TV show which, because they engage viewers in dilemmas that sometimes challenge their lives and beliefs, could lead to transformative learning. (Jarvis and Burr, 2011:174)

Related to the problem of identifying transformative learning Cranton and Hoggan explore the evaluation of transformative learning.

Currently, a standard approach to research on transformative learning is to conduct retrospective interviews with participants about their experiences and to search for themes related to the transformative process. If there were a variety of data collection techniques available for use in different contexts and for use with defined theoretical perspectives, it seems that we could make good progress in understanding the nature of the phenomenon of transformative learning (Cranton and Hoggan, 2012:532)

Cranton and Hoggan (2012) outline a number of methods relevant for evaluating transformative learning, including arts-based methods. Their understanding of arts-based methods includes the use of photography, collage, creative writing, improvisation and visual imagery. I have employed the visually-based research methods (photography and imagined visuals) I considered appropriate to the participatory arts activity I have researched, based on the rationale that such approaches offer opportunities to usefully inform arts evaluation practice.

My findings suggest that understanding of participants' experience can be supported through the use of visually-based approaches. This may have implications for the identification of transformative learning in contexts where the focus is the individual rather than the environment. Since my findings have emerged from the analysis of photographs and images in the context of participant interviews, participant observation and documentary research I do not consider it possible to separate the interpretation of participants' images from the wider data. However, images support affect and reflection (Rose, 2007). It therefore follows that in the research context studied that the extrarational theoretical perspective would be important in understanding what transformation is.

5.3.2 The extrarational perspective

My findings presented in Chapter 4 and within this chapter are consistent with the existing literature suggesting that images facilitate reflection and emotional engagement. Visual research methods, combining subjective meaning-making and objective (representational) qualities, offer opportunities both to explore and to (re)present participants' experience.

Dirkx et al (2006) describe what are essentially competing perspectives of the transformative learning process. For Dirkx, the transformative learning process is imaginal and affective taking place outside of consciousness. In contrast, Mezirow describes the transformative learning process as a rational endeavor:

We can agree that significant learning outside awareness may be accessed, as you describe, by bringing it into awareness. Perhaps we can also agree that the full process of transformative learning includes both this mode of learning as you have described it and, once this dimension of learning is brought into awareness, the transformative action may be understood to feature a rational process involving critical reflection of epistemic assumptions as a basis for transforming a frame of reference. I do believe that any insightful theory of transformative learning in adult education should include both dimensions of the learning process. (Mezirow, in Dirkx et al, 2006:134)

As already stated, my focus on the transformative environment rather than the individual leaves open the possibility that transformative learning might involve one or other perspective, or elements of both. Furthermore, for one person the process may be rational but for another extrarational. However, irrespective of whether the process is imaginal, affective or involves critical reflection, in producing an image (as imagined visual or photograph) an objective representation is produced, which might then form the basis of conscious rational critical reflection, as Mezirow suggests (cited in Dirkx et al, 2006).

Beyond the photo-elicitation activity, the image-elicitation activity (based on the time capsule question) recognises the photograph as a memento. The photograph as a memento is tied to, but moves beyond, what is objectively represented within it because of the action taken by participants. Photographs are included in participants' imaginary time capsules and in the actual collection of objects (newspaper cuttings, the script, parts of participants' costumes and the call sheets) throughout the Project. In this way, the photograph as a memento also becomes a tool for later reflection. This corresponds with the notion of the cherished object used to maintain understanding of identity (Kroger and Adair, 2008).

Thinking about the maintenance of identity through the use of images and photographs returns my discussion to the identification of transformative learning. I have likened insight to voice through the expression of pride, catharsis and (re)building of identity, and I have described a range of ways through which participants' experience a sense of voice. Cranton and Taylor recognise a number of ongoing issues in relation to the role of emotions in transformative learning.

The relationship between emotions and transformative learning is not yet well understood, and we know little about emotions and feelings in relation to other factors, such as how they foster and inhibit reflection; how they relate to the transformation of epistemic, sociolinguistic, and psychological perspectives; and how they manifest themselves in different cultures. (Cranton and Taylor, 2012:13)

While my focus on the arts Project as a transformative environment means that these questions remain open, my findings can be interpreted in relation to these issues. Earlier in this chapter (Section 5.2.1) I suggested that similarities were apparent between the photographs I included in Chapter 4 and those incorporated by TWS within their evaluation report to Creative Scotland. I have suggested that the capacity to understand distinctions of sense of place (of the arts project) is limited through visually-based methods in the context of my research. In fact, this may partly be because my observation of the setting took place during the production phase of the Project rather than the entire Project.

In terms of spirit of place, my use of visually-based methods (in relation to the broader data) has supported the identification of memento, ritual and shared identity. Similarly, the photographs TWS include in their evaluation report reflect the characteristics of shared identity, ritual and memento (belonging) as important.

In contrast to the use of photographs to understand and represent participants' experience of spirit of place my understanding of emotional voice (Don, Kate and Ewan for example) is derived largely from participants' imagined visuals. While photographs show spirit of place (as interconnection), I suggest that imagined activities have supported the identification of the characteristics of the transformative power of the arts I have associated with insight. That said, my understanding of creative voice comes from the distinction between photographs of the different activities Hamish participated in. As such, further work is required to understand the specific relationship between the experience of voice and its identification through interview, observation, photograph and imagined visual. In addition, further work is required to explore the different experiences of voice in the community arts Project particularly in respect of the way(s) the characteristics I have associated with insight might be considered indicative of transformative learning.

5.3.3 The relational perspective

Morgan (2010) identifies the relational perspective as an area requiring future research.

Given that participants' photographs focus on the characteristics associated with interconnection, I consider that discussion of transformative learning in the context of the community arts Project should include the relational dimension of the experience.

Since my study focuses on the arts Project as a transformative environment I am unable to establish a relationship between individual transformative learning and the relational dimensions of the Project. However, in viewing the community arts Project as a transformative environment some relational features can be identified.

For example, the trying on of new roles forms one of the stages associated with transformative learning (Brock, 2010; Lawrence, 2012; Mezirow, 1991, 1994, 2000, 2009). Project participants try on new roles as an essential part of the creative process they have engaged with. I suggested in

Chapter 4 (Section 4.1.2), as part of the experience of sense of place (as inspiration), the intercultural dimension of Otherness associated with Carhill relates to the characters portrayed in the film. Project participants (those involved in acting) try on their roles in relation to one another, as screen families, miners and Raws women. My findings therefore support the existing literature in terms of the participatory arts engagement process (Donovan, 2005). For example, I described in Chapter 2 (Section 2.3.2.1) the use of forum theatre whereby participants become ‘spectactors’, trying on a role, imagining and bringing to life their own ideas and resistances to the injustices faced by Fife mining communities in the 1920s and, by association, the 1980s.

Beyond the similarities with forum theatre, Sutton and Carey (2005:124) describe the participatory arts process in community development settings as an ‘expression of shared culture and identity’. I consider that the relational dimension of the arts experience is not only felt between cast members in relation to their encounters with Carhill. It is also felt temporally across the generations of the Project participants and the Fife communities of 1926 that are represented in *The Happy Lands* film. The importance of the relational element of participants’ experience between these communities is apparent in participants’ experience of communal voice. Examples include the experience of pride or catharsis at having spoken on behalf of the Fife mining communities of the 1920s, on behalf of their relations or by nature of their involvement in highlighting an issue of social injustice. Using Hiltunen’s (2008) categorisation of agency, the experience of communal voice may be thought of as metaphorically realised between the generations of Fife miners. Related to this, the metaphorical realisation of voice reinforces the idea that the participatory acting process turns spectators into spectactors (Donovan, 2005).

The identification of communal voice sits within a broader typology of voice, presented in Chapter 4 (Section 4.3). Of the 6 six experiences of voice identified, I consider that emotional, communal and political experiences of voice demand further research exploring the relationships that might exist between them. Doing so may have implications not only for understanding the relational dimension of the transformative arts-based learning environment but also for understanding participants’ experience in relation to the dichotomy of personal versus social transformative learning. For example, in what way(s) is the experience of communal voice indicative of transformative learning where a participant recognises a particular social injustice (and gains some form of insight from the recognition) but does not frame their understanding in critical terms?

The final aspect of my findings that contributes to understanding the relational perspective of the arts Project as a transformative environment relates to the experience of dialogue between participants and the artwork they produce. The dialogic element of the community arts process described by Hiltunen (2008) is acknowledged in Chapter 4 (Section 4.3). The experience of watching *The Happy Lands* film was imagined by participants as a way of reconnecting with the community of Happy Landers. Don described (Section 4.3.6) how the process of watching the film during the community screening

transported him to the set and to the fictitious place of Carhill. Engagement with the film differs to the process of forum theatre where social issues are played out. While the theatre experience ends after the production run, the film is a lasting reminder both of the film-making process and the community created through the process, their shared meanings and the social bond created between them as Happy Landers.

Bringing together these ideas, I assert that a holistic understanding of transformative learning is required to understand the community arts Project as a transformative environment by considering my findings in terms of the extrarational and relational perspectives of transformative learning theory. That said, I have identified the need for continued discussion of the definition of transformative learning and highlighted how my research findings raise questions about the personal/social perspectives of transformative learning. Cranton and Taylor (2012) argue that the future development of transformation theory must rest on the continued questioning of assumptions underpinning transformative learning theory. While the distinct perspectives (rational/extrarational, personal/social, autonomous/relational) appear quite different, they can stand in relation to each other rather than as competing alternatives (Dirkx *et al.*, 2006). The challenge in bringing different viewpoints together lies in understanding the contribution they might each offer (Cranton and Taylor, 2012).

5.4 SUMMARY

This chapter considers the extent to which participants' experience can be understood through visually-based methods by exploring the subjective and objective features of image-elicitation. More specifically, I have explored my own understanding of participants' experience and, through an examination of the TWS evaluation report to Creative Scotland, the producer and directors understanding of participants' experience.

In terms of the subjective dimension of image-elicitation, images (photographs and imagined visuals) have epistemological relevance for participants because they have visually documented their experience of the Project, shared their photographs and reconstructed the meaning of their shared photographs for their own (and my research) purposes. Engagement with images facilitates reflection, enabling understanding particularly in relation to the affective (extrarational) and relational aspects of participants' experience. However, reflecting on the differences between participants, in their willingness to take photographs and in their capacity to engage with the imaginative questions, I consider that the extent to which visually-based methods can be used to understand participants' experience varies between people. This will have practical implications on the use of visually-based research methods in understanding participants' experience of a community arts Project.

Attention paid to the objective dimension of image-elicitation indicates the importance of creative voice on the part of TWS. The arts organisation values the use of images in their evaluation report to

Creative Scotland. However, analysis of the positioning of photographs within this document suggests a realist approach toward presenting photographs restricts the potential of what is communicated. Rather than situating the importance of the photographs within the context of participants' experience, photographs appear as visual anecdotes, which is problematic given that anecdotal evidence forms a central critique of the cultural sector approach to arts evaluation.

Beyond exploring the subjective and objective dimensions of image-elicitation I have considered how my findings relate to contemporary transformative learning theory. My findings support the view, advanced by Cranton and Taylor (2012), that understanding transformative learning demands attention from multiple perspectives. I have found the extrarational and relational perspectives to be most relevant to my understanding of the arts Project as a transformative environment. My focus on the arts Project as a transformative environment restricts my ability to explore the dichotomy of extrarational versus rational reflection. Similarly, given my ethical rationale for avoiding discussion of individual learning experiences it follows I have been unable to consider the autonomous perspective of transformative learning.

This chapter not only considers how participants' experience can be understood through visually based methods from my own perspective and that of the producer and director of TWS; it builds on Chapter 4 with further description of participants' experience of The Happy Lands Project. In addition, my exploration of the TWS evaluation report to Creative Scotland shifts my discussion from participants' experience of the transformative power of the arts to the implications of my findings for arts evaluation, which I discuss in the chapter that follows.

CHAPTER 6: EVALUATING THE TRANSFORMATIVE POWER OF THE ARTS

Journeys naturally arrange themselves around a central event: getting to the top of the mountain, the depth of the cave, the heart of the forest, the most intimate interior of a foreign country, or the most secret place in your own soul. Everything in the trip has been leading up to this moment, and everything after it will be just going home. ('The Ordeal', Vogler, 1999:163)

In this chapter I respond to my third research question, which asks what the implications of my findings are for the future of arts evaluation.

In the first section I situate my findings from Chapter 5 within the broader context of the TWS evaluation report to Creative Scotland. I do so in order to understand the cultural sector perspective of evaluation in the context of The Happy Lands Project.

The second section addresses the problem of bringing together government and cultural sector perspectives, which I described in Chapter 2 (Section 2.1.3). More specifically, I consider how the creation of an outcome recognising the transformative power of the arts might help to bring together these different viewpoints. In doing so, I draw on my findings from Chapter 4 to consider some of the potential indicators of such an outcome. In the final section of this chapter I consider how my suggestion relates to the humanities-based evaluation approach theorised by Belfiore and Bennett (2010b).

6.1 THE CULTURAL SECTOR PERSPECTIVE IN CONTEXT

I began, in Chapter 1, by asserting that beliefs about the transformative power of the arts should be included in the arts evaluation process. I now reconsider this assertion in light of my findings.

In the previous chapter I suggested the inclusion of photographs in the TWS evaluation report to Creative Scotland indicates the need for creative expression on the part of the arts organisation. While TWS did not incorporate my findings from the image-elicitation activity, the inclusion of their imaginative questions in my interview schedule, at the request of the producer, indicates their need to understand participants' experience in creative ways.

The need for creative voice in the evaluation report is apparent beyond the inclusion of photographs in two ways: the expression of voice in the narrative of the report and the use of voice as an expression of belief about the arts.

6.1.1 Expressive voice

On three occasions the producer of the film intimated, during informal interviews, her desire to use the hero's journey narrative⁵¹ to present the TWS evaluation report to Creative Scotland. Though the report is structured around the Project outcomes, reference to the hero's journey narrative is implied.

I didn't want to tell a story about super-humans, but one about ordinary women and men who dared to believe that another, more just, world was possible. It is an ancient dream never realized but one that continues to seed our imaginations, an epic dream that gives us hope and betrays our hope - but none the less a dream that defines our humanity. (Robert Rae, cited in Rae and Trew, 2012:3-4)

[The Project has] offered participants a journey of change and development that has increased self-confidence, encouraged them to discover new talents and connect to a community. (Rae and Trew, 2012:6)

In the above extracts the reference to super-humans is a reference to the notion of the 'hero'. Vogler (1999) links contemporary film to mythic narrative and makes distinctions between ordinary and special worlds. Likewise, 'a journey of change and development' is indicative of the metaphorical connection between inner journeying and transformation. Use of the terms 'journey' and 'change' corresponds with themes Morgan (2010) identifies in the existing literature. Elsewhere in the report, Rae and Trew (2012) directly reference the 'single protagonist-hero's journey structure'. Though the film adapts the hero's journey structure to a multi-narrative approach, it can be likened to the hero's journey with the community taking the role of the hero. As such, reference to the hero's journey is important in terms of the voice of the director and producer but it is also indicative of their beliefs about the transformative power of the arts.

⁵¹ Described in Section 2.3.3.

6.1.2 Expression of belief

Beyond the inclusion of photographs and the desire to structure the evaluation creatively, I consider that the director and producer express their beliefs about the value of the Project, and of the arts in general, throughout the evaluation report. For example, the TWS evaluation report to Creative Scotland includes specific statements indicating these beliefs:

Creating this screenplay out of their own family memories, engaging in the transformative magic of acting, creating and sustaining a character and engaging in the prolonged, collective discipline needed in order to complete a film - all these experiences were life-changing. I now see a collective comradeship in a community that had lost its sense of self. I see people full of energy, optimism and self-belief. (Tony Garnett, cited in Rae and Trew, 2012:3-4)

Participants expanded and experimented creatively in ways they would never have done before. The experience of taking part in creative thinking and doing has an inherent value in our lives. A sense of cultural ownership and belonging is something beyond knowledge and skills development, however access to the practical aspects of cultural production gives people a greater sense of validity and confidence to offer themselves as participants. (Trew, cited in Rae and Trew, 2012:39)

A belief in the power of the arts to transform is apparent in what Tony Garnett describes as life-changing and in the notion of the community finding its identity through the Project. Shared identity and a sense of belonging are implicit in the above extracts.

In addition, the characteristics of the transformative power of the arts are mentioned throughout. In terms of inspiration reference is made to participants (or partner organisations) being inspired to undertake arts activity either by nature of their involvement in making *The Happy Lands* or by watching it as a non-participatory audience member being inspired to get involved in future arts activity. Moreover, the experience of inspiration in the evaluation report is linked to some of the other characteristics of the transformative power of the arts (pride, self-confidence, self-belief and identity) implying a belief about the relationships between the characteristics of the transformative power of the arts.

Further examples of the voices I have identified from participants' experience of the Project (described in Section 4.3) are also apparent. I consider that the following extracts indicate communal voice (Cara) and political voice (Nora and Hamish).

I feel it's basically important for, especially in the ex-mining villages in Fife, to always keep the memory of our ancestors alive (Cara, cited in Rae and Trew, 2012:16)

I have absolutely no fear asking anyone I know to watch our film. The story is fantastic. Shows the spirit of the community in both good and bad times. It shows the hidden truths of what the miners and families were really up against – them and us (Nora, cited in Rae and Trew, 2012:44)

From the initial meetings to seeing the final product the whole experience was one never to be missed. The film should be shown in future years to schools so that the local heritage is never forgotten. It is a document to the social standards and the sacrifices made then that we benefit from now. This is something all who participated in should be immensely proud of (Hamish, cited in Rae and Trew, 2012:44)

While experiences of voice are included in the report through the use of participant quotations they are presented sporadically and anecdotally.

I suggest that discerning the value of arts activity should recognise the values of the group in which the arts activity occurs. On the basis of my findings these values include ideas about the transformative power of the arts, beliefs about how the evaluation should speak to its readers and who should speak about the Project.

6.2 COMBINING GOVERNMENT AND CULTURAL SECTOR PERSPECTIVES

In this section I consider how my findings relate to the challenges of contemporary arts evaluation identified in Chapter 2. More specifically, I consider how the creation of an outcome recognising the transformative power of the arts might partially bring together the different viewpoints of government and the cultural sector.

Before exploring the rationale and operation of such an outcome I briefly restate the problems identified in the relevant literature. For example, in Chapter 2 (Section 2.1.3) I suggested, drawing on Donovan (2013) and O'Brien (2010), that cultural and government sector evaluation perspectives differ; government approaches tend to favour quantitative measurements of impact while the cultural sector values narrative approaches. In addition, the literature also indicates that both approaches are still developing. Not only is there a need for better cultural economics, as Bakhshi *et al.* (2009) argue, but there is also a need to move the narrative approaches favoured by the cultural sector beyond the use of anecdotal evidence that is perceived as weak (Lally, 2009; Sara Selwood, cited in O'Brien, 2010). In the context of my research these issues are central to exploring the implications for arts evaluation.

The existing literature indicates that governments value instrumental indicators of impact. Indeed, that the arts are instrumental is a long-standing argument (Belfiore, 2012). If the arts have an inherent transformative value that is unpredictable, complex and difficult to define it seems logical that funding for the arts would (and perhaps should) be distributed on the basis of the offer of something that is more easily measured (instrumental impact). Indeed, this is perhaps one of the reasons why much of the literature discussing the evaluation of the arts (and culture) focuses on understanding how to weigh up support for one arts project over another (O'Brien, 2010; Donovan, 2013). However, if the central task of evaluation is the discernment of value then the instrumental rationale narrows the possibility of what is 'counted' as value. The result is a gap between the perspectives of different sectors and a disparity between the respective purposes of evaluation.

To this point, I have positioned the TWS evaluation report to Creative Scotland as an evaluation. However, in the context of the document as a whole it reads as an evaluation, a promotional document and a statement of political and (arts) educational philosophy. It follows, therefore, that in considering the implications of my findings for arts evaluation I should briefly reconsider the purpose of evaluation. In Chapter 2 I positioned my understanding of the purpose of evaluation in relation to ideas about the identification of merit and worth. I also described evaluation as a nebulous concept.

The purpose of evaluation research is to measure the effects of a program against the goals it set out to accomplish as a means of contributing to subsequent decision making about the program and improving future programming. Within that definition there are four key features: “To measure the effects” refers to the *research methodology* that is used. “The effects” emphasizes the *outcomes* of the program, rather than its efficiency, honesty, morale, or adherence to rules or standards. The comparison of effects with goals stresses the use of explicit *criteria* for judging how well the program is doing. The contribution to subsequent decision making and the improvement of future programming denote the *social purpose* of evaluation. [author’s emphasis] (Weiss, 1972:4)

Following Weiss’ (1972) explanation, the TWS evaluation report reaches beyond the defining criteria of evaluation. My interest lies in the arts evaluation process of the arts organisation and therefore with self-evaluation. However, because of the requirement for TWS to report to the funder (Creative Scotland) the distinction between self-evaluation and evaluation is not clearcut. The confusion between what is acceptable as an evaluation report and what is required for monitoring purposes suggests that clearer terminological, methodological and, perhaps, philosophical distinctions are needed between evaluative tasks. Since both cultural economics and narrative approaches to evaluation are still developing, clarity will take time to achieve (O’Brien, 2010).

In the interim, I assert the creation of an outcome recognising the transformative power of the arts will meet the needs of the cultural sector in a way that is consistent with the outcome-based approach advocated, in this case, by the Scottish Government. My research findings indicate that the inclusion of voice, expressed by the arts organisation in the ways described in Section 6.1, would represent one possible aspect of an outcome recognising the transformative power of the arts.

The Education Scotland (2012) quality improvement framework *How good is our culture and sport?* follows the outcome-based approach associated (along with narrative approaches to evaluation) with cultural sector perspectives of evaluation (O’Brien, 2010). I consider that the incorporation of an outcome recognising the transformative dimension of the arts would benefit this approach.

While the exact wording and measurement of such an outcome may vary from project to project I propose the following outcomes:

1. An arts environment fostering the experience of sense of place and the development of spirit of place between participants
2. An evaluation incorporating multiple voices that communicate meaningfully to participants and the arts organisation

In terms of defining the indicators used to demonstrate the achievement of these outcomes I draw on my findings from Chapter 4 (Section 4.2) and Chapter 5 (Section 5.3.2). I have described how participant-selected photographs could be used to identify and represent aspects of spirit of place including shared identity, ritual and memento. Participants' photographs could therefore be used to represent some of the key characteristics of the transformative power of the arts in respect of the theme of interconnection. Rather than incorporating photographs in a visually anecdotal or illustrative way, the arts organisation would be able to conceptualise connections between the visual and written texts included in the evaluation to demonstrate the existence of spirit of place. In addition, the problems of adopting a realist approach to the presentation of photographs would also be addressed.

In terms of sense of place, my findings are limited because my participant observation of the research setting focuses on participants' experience of Carhill rather than the wider arts Project. Following Kroger and Adair (2008), I have indicated how participants use photographs, as mementoes of the Project, during transitions out of The Happy Lands Project. While not part of my own methodological approach, the exploration of sense of place visually could be achieved with a longer period of participatory photography, perhaps beginning prior to the start of the arts project. Such a recommendation has implications of its own, not only in terms of the resources required but also the time involved exploring and analysing the data. In the context of self-evaluation such an approach may not be feasible. The comparison of everyday and special world experience through participant photographs therefore represents one possible area of future research.

Beyond recognising the transformative power of the arts the use of participants' photographs within the evaluation contributes to the achievement of the second outcome I have suggested. The inclusion of participants' photographs indicates a desire to include multiple voices thereby opening up the ownership of the evaluation process to a broader group of people. The use of participant photography is associated with empowerment because it fosters a sense of ownership and voice (Hodgetts *et al.*, 2011; Pink, 2003; Rose, 2007). In addition, using photographs as an integral part of how an evaluation communicates represents the use of creative voice. Again, this supports the demonstration of the second outcome I have proposed. I consider the use of creative voice important in the context of Kushner's (2011) call for the use of artistry and greater input from arts-educators in evaluation.

Elsewhere (Section 5.2.1) I have criticised the use of outcome-based approaches to evaluation for the way they restrict the focus of evaluation to a small number of easily measurable (quantifiable) indicators. The suggested outcomes resist the aspects I have criticised. The situated incorporation of participants' photographs in the evaluation process also reflects Robert Stake's longer-held view concerning the capacity of the arts to help us see and know (Berger, 1972) in different ways than those underpinned by an instrumental rationality.

In a climate dominated by the language of targets, outcomes, outputs, and delivery, using the creative arts can generate insight from different ways of knowing and bring us closer to capturing and understanding the evaluation's story (Stake, cited in Simons & McCormack, 2007:295)

I have described the need for a situated approach to the incorporation of participants' photographs in the arts evaluation process. This is important because the incorporation of voice, while empowering to those involved in the process may potentially threaten the authority of the arts organisation within the broader evaluation context (Hodgetts et al, 2011). While I consider it important to include participant voices I do not consider that participants' knowledge of the participatory arts process is equal to that of the arts organisation delivering the project. In contrast to empowerment evaluation approaches where the responsibility for evaluating a particular project is handed over, I consider that the arts organisation should retain responsibility for the evaluation process. As such, my approach is aligned with the ideology of constructivist evaluation bringing together a range of stakeholders while also retaining control over the evaluation process (Stufflebeam, 2001). Importantly, constructivist evaluation is amongst the approaches Stufflebeam (2001) identified as most promising at the turn of the century.

Of course, the recognition of the transformative power of the arts environment does not fully address the problems O'Brien (2010) identifies. O'Brien (2010) recommends that the field of cultural economics might contribute to the development of a handbook with a particular focus on contingent valuation, choice modeling and multi-criteria analysis. What I offer is a partial solution while gains are made developing evaluation approaches that are agreeable to both government and the cultural sector. The incorporation of the proposed outcomes would go some way towards recognising the underlying assumptions concerning the value of the arts to those working in the cultural sector.

Of course, the suggestion of further outcomes will place additional demands on both cultural and government sectors to identify and to interpret the value of an arts project. Sutton and Carey (2004), in a study of a participatory (community) arts project, highlight the need for an integrated evaluation approach rather than something at the end of a project. It is axiomatic that the use of participants' photographs in the evaluation process requires that photographs are taken during the arts project. It is certainly possible (if not likely) that extra demands on arts educators will be met with resistance given existing demands for both project delivery and self-evaluation. Moreover, the inclusion of such outcomes in no way guarantees any recognition of the transformative power of the arts by (local or central) government. Likewise, my suggestion does not address the relationship between evaluation and the assessment of funding applications, which O'Brien (2010) is principally concerned with. These are ongoing debates, of course, most notably in the AHRC Cultural Value Project, building on the recommendations of O'Brien (2010) and Donovan (2013).

Recognising the transformative potential of the arts environment (identified through the existence of spirit of place and sense of place) seems an important and necessary step in thinking about the relationship between community arts practice, evaluation and policy. Again, I do not mean a relationship between advocacy and funding here. Instead, this might be envisaged as a step towards redefining a more equitable relationship between notions of 'value for money' and 'money for values' (Belfiore, 2012). With this assertion I extend what I have argued to this point by situating my findings in relation to the principle of humanities-inspired evaluation (Belfiore and Bennett, 2010b).

6.3 HUMANITIES-INSPIRED EVALUATION

In this final section of this chapter I consider how my findings and recommendations can be considered aligned with the humanities-inspired approach to evaluation advocated by Belfiore and Bennett (2010b).

In order to position my findings in the context of the humanities-based evaluation approach some key aspects of what Belfiore and Bennett (2010b) envisage demand elaboration. To that end, Belfiore and Bennett (2010b) adopt a broad definition of the humanities that is, 'primarily concerned with the exploration of the human condition and of the products of human existence: language, beliefs, writings, artefacts, and social and cultural institutions' (Belfiore and Bennett, 2010b: 123). The purpose of informing evaluation through these disciplines is concerned with the conceptual contribution that the humanities might offer, through methodological and theoretical debate, to the study of arts impact assessment.

By humanities-based approaches to arts impact research, we therefore refer to a scholarly endeavour,..., aiming to address questions of values and explore the deep-seated beliefs about the arts and culture that have shaped both cultural policy practice and research over time (Belfiore and Bennett, 2010b:124)

Of course, evaluation has numerous purposes, as I have detailed in Chapter 2 (Section 2.1.1). I have advocated the perspective of Simons and McCormack that 'the central task of evaluation is to discern the value of the program under scrutiny' (2007:298).

Importantly, I am not suggesting that the purposes of evaluation for reasons of accountability are not useful or necessary. In a culture dominated by technocratic measures of impact such a stance would be naive and potentially detrimental for arts educators (or others) to adopt. Even outside of the current climate I am not arguing against the principles of accountability. Neither am I suggesting that Belfiore and Bennett (2010b) adopt such a position. What I am suggesting is that humanities-based evaluation replaces the defensive instrumental rationality of economic models of arts impact assessment with a broader understanding of value (Belfiore, 2012; Belfiore and Bennett, 2010b). How, then, do the recommendations made within the preceding sections of my discussion reflect the ethos of this approach?

I have asserted the need for the creation of outcomes allowing for the recognition of the transformative power of the arts. Such an outcome speaks in the language of the outcome-based approach favoured by the Scottish Government (Education Scotland, 2012; HMIE, 2006, 2009). It also responds to the cultural sector need to acknowledge their beliefs about the transformative power of the arts. The use of outcomes acknowledging the arts project as a transformative environment would enable the cultural sector to give the (Scottish) government what it needs (as perceived from the cultural sector perspective) in a manner that is consistent with the approach government demands.

Exploring the fundamental assumptions upon which the arts (community or otherwise) rest is one aspect of what Belfiore and Bennett (2010b) call for.

Beyond giving governments what they need, however, the proposed outcomes would speak to the broadest understanding of the democratic values upon which the evaluation process might rest. It would achieve this by acknowledging the values and beliefs informing the work of arts educators and, as a result, by broadening the ownership of the evaluation process. Incorporating the beliefs of arts educators in the process of arts evaluation represents a resistance to the top-down systems of evaluation that favour technocratic, performative indicators of value. In my professional experience working with the Scottish Arts Council, it was commonplace to provide supplementary information beyond the requirements of the core evaluation. In one sense, the incorporation of such material enables the inclusion of voice. In another sense, however (as I argued in Section 5.2.2) these voices are currently considered superfluous by nature of the ‘supplementary’ language used. Incorporating the cultural sector perspective in the arts evaluation process means the inclusion of important and necessary voices within the process of public administration. A concern for who speaks within the evaluation process is also a concern for who is responsible for the arts evaluation process.

I have referred to the recognition of the transformative power of the arts as a matter of voice concerning who defines what counts as value. Earlier in this chapter (Section 5.2.1) I described the cultural sector desire for a creative narrative approach to the presentation of Rae and Trew (2012) as an issue of expressive voice (for TWS). The expression of voice in dialects that are familiar to and determined by arts educators represents a further aspect of the redistribution of power in the evaluation process. The expression of creative voice in the evaluation process might also be extended to participants through the use of participatory photography. Again, in the context of humanities-inspired evaluation, such an approach further extends who is responsible for defining value and speaking on behalf of those involved in an arts project.

I advocate the use of image-elicitation as part of the expression of creative voice but also for the objective representational qualities of photographs. Situating images in the context of the dual subjective and objective dimensions moves the status of the image, like the voice of the arts educator, from supplementary to central. Regarding the use of imagined visual techniques, questions that are bound by parameters (like a time capsule) may be most meaningful. Of course, there is a need to be culturally and socially sensitive to these parameters. While my specific questions (time capsule; great, great, grandchildren; imagining a picture) were useful in the context of this study, in other contexts different parameters may be more appropriate. By taking images seriously in these ways they can be seen to offer both epistemological and representational value, the combination of which may also help to address the criticisms directed toward the selectivity with which participant remarks are currently used in evaluations (Lally, 2009).

6.4 SUMMARY

This chapter builds on Chapter 5 through an exploration of the evaluation experience of TWS as one example of an arts organisation. Thinking about the implications of my findings for arts evaluation I have suggested the creation of one or more outcomes recognising the transformative power of the arts. The incorporation of beliefs about the powers of the arts is important for three reasons: it contributes to the recognition of broader notions of value in the evaluation than is currently the case; it opens up ways for arts organisations (and participants) to speak in ways that are meaningful to them, and; it allows those responsible for the evaluation process to speak in ways that are meaningful to them. Together, I consider that these findings might be viewed as (one) example of humanities-inspired evaluation (Belfiore and Bennett, 2010b).

CHAPTER 7 CONCLUSION

With the crisis of the Ordeal passed, heroes now experience the consequences of surviving death. With the dragon that dwelt in the Inmost Cave slain or vanquished, they seize the sword of victory and lay claim to their **Reward** [author's emphasis]. Triumph may be fleeting but for now they savor its pleasures. ('The Reward', Vogler, 1999:181)

At the core of my research questions lies a concern for how the arts are valued in society and how that value is demonstrated within the arts evaluation process. I consider that discerning the value of the arts should include recognition of widely held beliefs about the arts, including ideas about their transformative power. My research is situated within a broader debate between economic and cultural perspectives of value and how these perspectives might be brought together to offer a more holistic approach to arts evaluation. In light of these debates my research is of contemporary relevance when considered in the broader context of the current AHRC Cultural Value Project.

My study of beliefs about the transformative power of the arts utilises visually-based research methods because of their potential for offering ways of seeing and knowing that move beyond the language that dominates existing arts evaluation practice. More than this, visual research methods enable arts organisations to communicate in ways that are closer to their own practice. In order to understand whether participants' experience of the community arts project can be theorised as transformative arts-based learning I have explored my data in relation to transformative learning theory.

This final chapter is structured around three areas. In the first section I revisit my research questions, bringing together my findings. In the second section I position my contribution to knowledge and reflect more personally on the doctoral research process. In the final section I consider the implications of my study highlighting areas requiring further research.

7.1 RESEARCH QUESTIONS

In this brief section I bring together my findings and discussion from Chapters 4-6 to comment on how I have addressed my three research questions. Firstly, to what extent can participants' experience of a community arts project be understood through visually-based research methods? Secondly, can participants' experience be theorised and understood as transformative arts-based learning? Thirdly, what are the implications of my research for existing practices of arts evaluation?

7.1.1 Transformative arts-based learning

In response to the first of my research questions I have built on Morgan's (2010) conception of the transformative potential of travel to theorise the arts project as a transformative environment. I have suggested that the arts Project (in general terms) and Carhill (as the specific focus of the Project) promoted encounters with Otherness (sense of place) that were experienced materially, functionally, affectively and existentially by participants in different ways to everyday life. The characteristics I have associated with inspiration (wonder, complete receptivity, imaginative flight and hope) were experienced by participants as a result of their encounters with sense of place.

As the Project developed from pre-production to post-production (and later to post-screening), participants transitioned from the imagined world of Carhill (during pre-production) to the physical spaces of Carhill (during production). For Carhill, these transitions were actioned through hair, make-up and costume departments. In addition, community-wide events such as the presentation by Tony Garnett (at the end of the pre-production phase) and the wrap party (at the end of production) act as transitions during key stages of the Project.

The characteristics of interconnection, which I have theorised as 'belonging' and 'shared identity', are experienced during the most intense phase of the Project (production). Participants experienced a shifting sense of subjectivity as shared identities (screen families, miners, Raws women and Happy Landers) were formed through the Project. Participants' sense of belonging became manifest in the mementoes connecting participants to the Project and to their shared identities. Ritual symbolic behaviour, such as joking, created and maintained membership to the group. I consider the existence of spirit of place is apparent in the symbolic behaviour of participants, their mementoes of the Project and the creation of their shared identities.

Lastly, I have suggested that the experience of voice may be aligned with the characteristics of the transformative power of the arts I have associated with the theme of insight. Beyond this, I have described a typology of 6 experiences of voice: literal, narrative, political, communal, creative and emotional. I have left the individual experience of insight open to interpretation principally for the ethical and methodological reasons described at the beginning of Chapter 4.

Morgan (2010) suggests that travel to destinations with both sense of place and spirit of place will have transformative potential. I have theorised the transformative power of the arts in relation to these key concepts suggesting that participants' experience of The Happy Lands Project can be understood as learning taking place within a transformative environment. While I cannot claim that transformative (arts-based) learning has taken place on an individual level I do consider that a transformative arts-based learning environment has been produced in The Happy Lands context.

7.1.2 Understanding participants' experience through visual research methods

I approached my second research question in two ways: examining my own understanding of participants' experience and, by nature of the photographs included in the TWS evaluation report, examining how TWS understood and represented participants' experience.

Visual research methods offer opportunities to represent understandings of the social world in ways that extend beyond what is possible without them (Guillemin and Drew, 2010; Pink, 2007; Stanczak, 2007). Canal suggests that '[b]oth photographic context and the narratives photographs evoke offer anthropologists routes to knowledge that cannot be achieved by verbal communication' (2004:38).

Of the visually-based research methods I have used, I consider engagement with participants' photographs to be most important in the context of my broader research because of the dual capacities for subjective reflection and objective representation that photographs bring together. This has implications for arts evaluation, which I describe in the section that follows.

Theorising the arts project as a transformative environment I have found that visually-based research methods are particularly useful in understanding participants' experience of 'spirit of place'. Here, I draw on participants' imagined time capsule as well as the photographs participants identified as important. The time capsule question reinforces the photograph as the most important visually-based data collated because participants treated their photographs as mementos (cherished objects) displaying them in picture frames or collecting them with other artefacts (the script, call sheets, shooting schedule, newspaper articles, a lump of coal) related to the Project.

However, participants also engaged with the image-elicitation activities to different degrees. While participants did not engage with the photo-elicitation activity in the manner intended I found that, through their shared ownership of the Project, a collective ownership of photographs developed that allowed participants to attribute meaning at the site of the photograph. Irrespective of whether or not participants took photographs the existence of this collective ownership indicates that in a community arts project the photo-elicitation activity forms a useful way of exploring participants' experience.

Again, in respect of the imagined visual elicitation activity I found that participants' engagement with the task varied. Questions incorporating recognisable parameters, such as the concept of a time

capsule, were easier for participants to relate to. Questions with fewer parameters may require longer periods of time for participants to respond. Though more difficult to answer, these open, imaginative questions facilitated emotional engagement highlighting the ways in which participants experienced voice.

7.1.3 Implications for arts evaluation

My third research question considers the implications of my findings for arts evaluation. I have explored the implications for arts evaluation principally in light of contemporary calls for a holistic approach to evaluation integrating economic and cultural sector perspectives of value (Donovan, 2013; O'Brien, 2010). Through participant observation, documentary research and informal interview (with the producer of TWS) I have explored the cultural sector perspective of the evaluation process. What I am able to say about arts evaluation as a whole is therefore limited, not only by nature of my focus on the cultural sector, but also because I focus only on the transformative characteristics of the arts.

However, I have theorised the need for cultural sector values to be incorporated into the evaluation process. In the context of my study these values are apparent in two ways. The first concerns cultural sector expressions of voice, evident in the desire of TWS representatives to construct their evaluations creatively through the hero's journey narrative and through the incorporation of photographs. The second of these values is the recognition of the transformative power of the arts. The need to speak in creative ways and to acknowledge underlying beliefs about the arts are implied throughout the TWS evaluation report to Creative Scotland through the use of participant quotations and visual anecdotes. This is important, but problematic, because the use of anecdotal evidence is criticised in cultural sector approaches to arts evaluation (Galloway, 2009; Lally, 2009).

I have suggested that presenting the arts project as a transformative environment enables recognition of cultural sector values and opens up the possibilities for the expression of voice. Situating participant photographs in relation to the 'project as transformative environment' addresses the problem of anecdotal evidence and capitalises on the use of photographs in terms of their dual capacity for subjective reflection and objective representation.

Bringing together my findings, I have suggested that the creation of one or more outcomes recognising the arts project as a transformative environment offers an interim solution, strengthening cultural sector approaches to evaluation in two ways: addressing the problematic presentation of anecdotal evidence, and; allowing for recognition of the values at the core of community arts practice.

7.2 CONTRIBUTION

This section brings together my methodological, theoretical and personal contributions to knowledge. In the first section I outline the methodological and theoretical contributions to knowledge that I have discussed in detail across Chapters 3-6. In the second section I offer some personal reflections on my findings.

7.2.1 Methodological and theoretical contribution

In this section I bring together the specific contributions to knowledge I have discussed elsewhere. For example, in Chapter 3 I described a methodological contribution in relation to the issue of anonymity. Beyond the protection of identity I suggest that my approach offers opportunities for researchers to highlight areas of theoretical salience in what they present.

In Chapter 4 I described my extension of Morgan's (2010) hypothesis of the transformative potential of travel. I have shown, through an empirical study, how the community arts project can be theorised as a transformative environment. In addition, I have theorised a distinction between imagined and realised experiences of Otherness, extending Morgan's (2010) theory of the transformative potential of travel in relation to the duration of encounters with sense of place.

Following on from the extension of Morgan's (2010) hypothesis of the transformative potential of travel, in Chapter 5, I related my findings to contemporary transformative learning theory. In line with Cranton and Hoggan's (2012) call for holistic approaches to transformative learning I suggested that the extrarational and relational dimensions of transformative learning are important in the context of the community arts project I have studied. At the same time, I showed how discussion of the extrarational and relational theoretical perspectives of transformative learning also required discussion of the identification and evaluation of transformation learning, and opened up discussion of personal/social perspectives of transformation theory.

Finally, in Chapter 6, I considered the implications of my findings for arts evaluation. I suggested that the use of one or more outcomes recognising the values of the arts organisation and their underlying beliefs about the transformative power of the arts would go some way towards opening up the evaluation process to broader notions of merit and worth than are currently used. In addition, I suggested the inclusion of (participant) photographs and the use of creative narrative approaches, where appropriately positioned, move towards a shared ownership of the evaluation process. In the context of the single project evaluation, where arts educators are responsible for both delivery and evaluation, I position these findings as aligned with the notion of a humanities-inspired approach to evaluation (Belfiore and Bennett, 2010b).

7.2.2 Personal contribution

Once the lessons and Rewards of the great Ordeal have been celebrated and absorbed, heroes face a choice: whether to remain in the Special World or begin the journey home to the Ordinary World. Although the Special World may have its charms, few heroes elect to stay. Most take **The Road Back** [author's emphasis], returning to the starting point or continuing on the journey to a totally new locale or ultimate destination ('The Road Back', Vogler, 1999:193)

In this section I reflect more generally on the doctoral research process in light of my findings and contribution. This section comprises three seemingly separate but interrelated ideas. I reflect on my own experience of creative voice. I then revisit my beliefs about the transformative power of the arts. Lastly, I consider the implications for my own future research.

I always intended to present a visually engaging document through the inclusion of photographs as part of my visual ethnography. However, as part of the methodological contribution just described I experienced my own sense of creative voice. Of course, research can be viewed creatively when thinking about the conceptualisation of ideas and the synthesis of one's findings to the existing literature. My experience of creative voice extends beyond this. More specifically, I experienced a sense of voice through the use of my digital drawing tablet and image editing software when responding to the ethical challenges of presenting participants' photographs. The process of altering the images to anonymise those represented allowed me to work visually, using line drawing and thinking about colour. In doing so, I experienced a sense of pride in the composite images I produced. More importantly, however, and related to the existential aspect of insight (being in the world), the process made me think about my identity as a researcher and the new directions that open up as a result of the methodological contribution.

Beyond the experience of creative voice in the production of my composite images I have included reference to the hero's journey via my sporadic citation of Vogler (1999). In doing so I realise these quotations may be open to the same critique of the anecdotal positioning of participant remarks within an evaluation. That said, I consider the hero's journey narrative lends itself well to the doctoral research process. In light of the (financial and social) sacrifices I have made to undertake this particular journey, and the relative freedom that characterises doctoral research, I consider that the inclusion of creative voice is important in terms of my ownership over my doctoral process research process outside of the thesis but also in terms of my need to express myself creatively.

As such, my approach to the use of the hero's journey parallels the view of the producer of *The Happy Lands* in thinking about the presentation of the TWS evaluation report to Creative Scotland. The idea that creative voice is important in the doctoral research process might have implications for what is accepted for examination (from a School of Education) thereby opening up possibilities for the presentation of video, performance or perhaps other (not yet imagined) formats. The creative

presentation of (ethnographic) research is not without contention. Hammersley and Atkinson (2007) suggest that sacrifices are made in the process of creating texts that respond to the needs of particular readers. Beyond this, they state:

There are some,...,who seem bent on using social science as a pretext for creative writing that has little to do with any canons of rigour and evidence (2007:193)

Though I might have obtained greater creative satisfaction from a more visually engaging physical document I am satisfied that what is presented responds to the currently accepted format for the examination of a doctoral thesis. In other words, the rhetorical devices used in my account do not outweigh the examination requirements (Hammersley and Atkinson, 2007).

Turning to the second reflective task in this section I have come full circle in my beliefs about the transformative power of the arts. The belief remains yet I now consider it more open and critical. Here I intend 'critical' to mean 'questioning' rather than suggesting a connection to a specific ideological framework. It is more open to the possibility that what is transformed might be different for different people and, in some cases, be found to be negative.

The model I suggest recognises the arts project as a potentially transformative environment. I have suggested that doing so moves some way toward understanding important and widely held beliefs that underlie why the arts are valued in society. While acknowledging the arts project as a transformative environment offers a small but important contribution to discussions of arts evaluation I should also acknowledge the place of negative transformation in the context of my recommendations.

In terms of my own research I have a responsibility to protect TWS and my research participants. Reference to negative transformation is conceptually included but not with specific reference to data drawn from my own research setting because I have been unable to anonymise this setting.

Considering the potential for negative transformation demands a discussion of what negative transformation might mean. I acknowledged (in Section 4.0) that subjective experience varies greatly and as a result it is difficult to theorise. For example, Belfiore and Bennett (2010a) explore a variety of different conceptions of catharsis arising because the term is not strictly defined by Aristotle in *Poetics*. Examples include both emotional release and emotional fortitude, an intellectual or cognitive catharsis where the emotional dimension is less important than the educational function (Belfiore and Bennett, 2010a).

It follows that just as catharsis may vary so might the characteristics I have associated with the transformative power of the arts, whether they are experienced positively or negatively. It is also possible given that the existing literature focuses on the positive impacts of the arts that there may be further characteristics outside of those I have recognised that are felt where the arts foster negative impacts. However, my model of inspiration, interconnection and insight (Section 2.2.3) might deal

with negative transformation in the following ways:

Regarding the theme of inspiration, a sense of disengagement, as opposed to the feeling of complete engagement, and a loss or lack of hope might represent a negatively transformative impact for an individual in respect of the theme of inspiration. In Section 4.1 I described the importance of the experience of otherness of the arts project and of Carhill. It is also possible that arts projects failing to foster a sense of otherness (to the arts or creative activity engaged or perhaps to the people involved) may limit the feelings of wonder that are experienced by those taking part. It is important to acknowledge, however, that a negatively transformative environment should be thought of as distinct from an environment where positive transformation simply does not take place.

In terms of the theme of interconnection, feelings of isolation might stand in contrast to a sense of shared identity. Examples of the ritual actions and interactions between participants discussed in Section 4.2.3 may be limited or might even function to exclude individuals from the participatory arts process. In addition, the types of cherished objects or mementoes that I have considered significant in the context of The Happy Lands project might be associated with negative feelings in a project generating a negatively transformative environment. I described in Section 5.1.1 the importance of image making in the research setting by nature of the devices (camera, iPod, mobile phones, games consoles) used by participants. A lack of willingness to document a participatory arts project in these (or other) ways might indicate a lack of engagement or interest. Such behaviour might therefore suggest an arts project failing to foster a transformative environment or one that has produced an environment that can be considered to be negative. It does however seem unlikely that participants of a project generating a negatively transformative environment would keep mementoes with which to remember the project by. The use of (participant or researcher generated) images, as I have used in this study, might generate data on these types of environment.

Lastly, in terms of insight, it is possible that negative transformation may be associated with a loss of confidence and, in opposition to the experience of catharsis, with feelings of frustration and a lack of emotional release. In Section 4.3 I associated voice with the experience of insight. I also highlighted how voice might be politically silenced. Silenced voice, whether political, communal, literal, narrative, creative or emotional, might indicate a negatively transformative environment. Further research is needed to explore the relationships between the different conceptions of voice I have theorised, and the ways in which silenced voice might be experienced.

To this point I have described how these individual characteristics might be experienced negatively. Doing so raises questions about the relationship between the characteristics I have associated with the transformative power of the arts. Are some characteristics more important when indicating a (positive or negative) transformative environment? Is spirit of place more important than sense of place within a community based arts project? How might a transformative arts-based environment be experienced

where there is no community element to the arts activity?

Further research is required, possibly exploring a range of participatory community arts projects, to understand the relevance of the model (arts project as a transformative environment) in different settings but also to understand and explore how negative impact might be experienced in other community arts project contexts. A study bringing together participants' experience across a range of arts projects would overcome the ethical challenges of protecting the identity of individual arts organisations or participants.

In light of these views it follows that I might offer an indication of the direction of my future research. In the course of exploring my research questions, in the context of The Happy Lands Project, my interest in the arts has focused on the participatory aspect of arts activity. Though I leave open the specific form(s) my research might take, my interest lies in how people come to see, experience and know (self, other, society) in creative ways.

Elliot Eisner, cited in McCarthy et al (2004), details seven reasons for critiquing the instrumental benefits of the arts. I consider that four are relevant in the context of these reflections. Firstly, that the world can be seen and interpreted in different ways. Secondly, that neither words nor numbers exhaust what (and perhaps how) we know. Thirdly, that metaphor is important. Fourthly, that small differences can have great impact. These reasons resonate strongly with the ideas explored in my thesis, my approach to researching these issues, and the notion that while the contribution outlined may be small, it might also be significant.

7.3 FURTHER RESEARCH AND IMPLICATIONS

In the final section of this chapter I outline areas requiring further study as a result of my findings. I consider areas of further research arising from the areas of contribution detailed earlier in this chapter. Following on from this, I suggest some possible implications for arts policy and practice.

7.3.1 Further research

I have focused on the participatory arts process involved in making *The Happy Lands*. One area of further research might therefore explore the audience experience watching *The Happy Lands*. The publicly accessible Facebook page (created by TWS) would provide a route through which relevant data on participants' engagement with the film could be gathered. Though participant use of The Happy Lands Facebook page does not form part of my research, I have collated data that would support such an analysis at a later date. I have done so both sporadically and at key points during the last year, including the official premiere screening of the film in June 2012 and the death of Margaret Thatcher in April 2013. While some of my research participants mentioned the use of The Happy Lands Facebook page it was not until I accessed the TWS evaluation report to Creative Scotland that I became aware of the extent to which Facebook was being used.

Independently participants created a Closed Group Page "*The Happy Lands 1926*" (70 group members) as a space to share personal responses to project activity and include and invite other participants to non-related arts activity and social activities. This remains an unexpected and active legacy that has significantly increased involvement and opportunities beyond the life of the Project. (Rae and Trew, 2012:26)

As such, Facebook also provides a medium for exploring the maintenance of spirit of place beyond the end of the Project.

In Chapter 4 (Section 4.3) I described the different voices experienced by participants and highlighted the need for further research to explore the relationship between communal voice, political voice and literal voice. Though my research does not focus on the transformative learning experience of individual participants my data could be used to explore the connection between the characteristics I have associated with insight and the identification of transformative learning. In addition, I have left open the notion of multi-voicing as an area of possible further research.

In Chapter 6 (Section 6.2) I suggested that my understanding of sense of place could be explored further using visually-based research methods. More specifically, I suggested comparing photographs depicting the everyday lives of participants with the special world of the Project. Such a comparison could be incorporated at the start of a future arts project. Equally, if positioned at the end of an arts project the research might focus on the transition from the special world of the arts project to the return to everyday life.

Areas of future research can also be identified outside of The Happy Lands Project. I acknowledged in Chapter 1 that community arts projects might involve engagement with the arts in a variety of ways, in a variety of settings. The Happy Lands Project might be considered unusual because of the level of funding secured for this type of arts activity, the duration of the Project and the number of participants engaged. A project in an art gallery or museum, with a different creative output, would differ markedly. As such, one possible area of future research lies in the way that sense of place is experienced and spirit of place is created in different arts settings.

I explored in Section 4.4 how my research extends Morgan's (2010) conception of the transformative potential of travel. Morgan (2010) calls for further research exploring the relationship between the intentionality of the traveler and the transformative experience of travel. As such the motivations of the participants represents an area of further research in this respect. My research also leaves open the concept of distance travelled for instance. In The Happy Lands Project, the distance travelled is experienced temporally, between 1926 and 2011. Would the same sense of Otherness be experienced in an arts project with a temporal distance of 10 years? Future research might also explore other conceptions of distance perhaps including perceptions of social or cultural distance for instance.

In addition, I suggest that the practical challenges and opportunities of photo-elicitation require further research. In Chapter 3 (Section 3.3.2) I described differences in the data I obtained via email and interview. This represents an unanticipated but interesting finding. What appears to be missing from the existing literature is a discussion of the practical ways in which photo-elicitation can be conducted. For example, how might the time between selecting and discussing participant's photographs impact on the data obtained through photo-elicitation interview? In addition, the pedagogical implications of using visual research methods might be further explored. For example, in order to limit reliance on the objective content of the photographs I asked participants to describe what they saw in the photographs they selected rather than showing me their photographs. This approach supported my research participants to describe their photographs but also supported me in forming questions to probe the meaning of photographs to my participants. Further research in this area might be of benefit in the context of teaching visual research methods.

Finally, in Section 7.2.2, and in light of the ethical stance taken in my study, I acknowledged the need to further explore the notion of a negatively transformative arts-based environment.

7.3.2 Implications

Turning to the implications of my research, I make distinctions between my recommendations for arts practice and policy.

The implications for arts practice concern, firstly, the identification of the arts project as transformative environment. Since arts projects may vary greatly in the types of activity engaged and the types of creative outputs produced, inspiration, interconnection and insight might be experienced differently in different contexts. Taylor (2007) identifies the pedagogical implications of transformative learning theory (learning how to foster a transformative environment) as an area of considerable interest. My research contributes to that discussion with a specific focus on the transformative environment of the arts project. In identifying the arts project as a transformative environment practitioners might engage with the process of fostering a transformative environment by thinking about the ways Otherness is experienced through their work and, where working in community settings, how spirit of place might be apparent.

In thinking about the implications for arts evaluation I advocate the expression of voice in creative ways within the evaluation process. As a result, a relaxed approach to the restrictions placed on participants taking photographs (albeit while still adhering to what is ethically acceptable) may be needed to facilitate the use of creative voice fully in the evaluation process. Of course, in arts settings the implications for copyright and distribution may be complex (Wiles *et al.*, 2011). Whether this is achievable is another matter. Even with the restrictions and informal verbal guidelines TWS had in place, a small number of community members distributed their photographs in ways the director found threatening to the release of the film. One community member was effectively ostracised by those involved in the Project for posting a 'making of' documentary style film online without permission. The film incorporated footage of the set, revealing aspects of the fictitious village of Carhill that the Director wished to remain secret. The footage was quickly removed from the website and, from this point forward in the production process, tacit distinctions were made (by cast and crew) between what was, and was not, acceptable behaviour for community members.

Conversely, despite all participants agreeing to share their photographs with TWS a small number of participants did not do so, including one who was given special access to the filming process on the condition that the photographs could be used by TWS. However, for the majority, the creation and movement of photographs within the broad community of the Happy Landers, and the collective (participant) ownership that developed as a result, reinforces the importance of taking photographs seriously in the context of the arts project.

The implications of my research in terms of arts policy are related to the implications for arts practice. Two points are noteworthy. The first concerns the identification of the arts project as a transformative environment. Conceptualising the transformative power of the arts as a transformative environment

creates professional development opportunities for arts practitioners. Creative Scotland, as the national organisation for the development of the arts, culture and creative industries in Scotland is well placed to lead a discussion exploring the different ways arts practitioners might recognise environments involving both sense of place and spirit of place.

My research contributes understanding of the cultural sector perspective of value. The focus on the transformative power of the arts has meant I have purposefully excluded other important aspects of what an evaluation might incorporate. For example, the TWS evaluation report to Creative Scotland contains information on how the organisation has changed as a result of the Project. My focus on participants was intentional so while I explore only on one aspect of what might be evaluated, I consider it a fundamental part. Moreover, I write from the premise that evaluation is concerned with discerning a broadly defined understanding of value. It follows that if an evaluation is principally concerned with other activities, such as advocacy or accountability, perhaps recognition of the transformative power of the arts within the evaluation will be less important. Therefore, the second implication of my research for arts policy concerns a need for high-level discussion about the types and purposes of evaluation that are necessary for arts organisations and practitioners to be undertaking. A holistic approach to evaluation, bringing together different viewpoints, demands effort from all those involved in the process. As such, Creative Scotland representatives must be open to hearing the voices (and values) of the artists and arts educators that are required to report on their work.

In these final remarks I consider the reality of the suggestions I have made in light of current arts evaluation practice. Doing so requires consideration of the challenges that exist for practitioners and policy makers. My understanding of these different perspectives is based on the content of the TWS evaluation report to Creative Scotland and the perspectives of the arts organisation on how this evaluation report was received. Though I have drawn on the content of Creative Scotland's end of project monitoring report (in Section 5.2.1) the extent to which it is possible to incorporate the policy perspective within this study is limited because I have not sought to acquire data from Scotland's national arts organisation.

In Section 6.2 I described the TWS evaluation report to Creative Scotland as an evaluation, a promotional document and statement of political and (arts) educational philosophy. I have highlighted the problematic dual responsibilities (of delivery and evaluation) of arts organisations in receipt of public funding face. According to Weiss (1972) the TWS report to Creative Scotland cannot be considered an evaluation. What is needed therefore is greater clarity on the requirements of arts organisations in terms of monitoring, reporting and evaluation. Elsewhere (Section 5.2.1) I have called for high-level discussion at the Creative Scotland level to provide greater clarity on the purpose of the different evaluative tasks the national organisation requires of its funded organisations. I also highlighted a feeling by TWS that their final report to Creative Scotland had not been received well.

The creation of an outcome recognising transformative value, implemented within the current system where arts organisations both deliver and evaluate their work, creates additional work for practitioners. It is therefore unlikely that the inclusion of such outcomes, in for example, 'How Good is our Culture and Sport?' (Education Scotland, 2012) will be welcomed by practitioners. However, the creation of the aforementioned outcome forms only one part of the implications for arts evaluation I have discussed. The inclusion of different (expressive) voices within the evaluation process is more likely to be welcomed by arts organisations. The content of the TWS final report to Creative Scotland supports this assertion in terms of the inclusion of photographs and with the beliefs of the director and producer about the value of the arts. These voices might also include participants.

At the policy level, the content of the current Creative Scotland end of project monitoring report would suggest that such creative voices are likely to be viewed as superfluous. Taken together, current Scottish arts evaluation processes do not appear to serve practitioners or policy makers particularly well.

I suggest that the separation of evaluative tasks would benefit both policy makers and practitioners. Doing so would provide greater clarity for all concerned and may actually cut down the workload for arts organisations currently required to meet the dual functions of delivery and evaluation. Where arts organisations are required to complete an evaluative report on their work the inclusion of an outcome recognising transformative value will meet their needs for both creative expression and the expression of their beliefs about the arts.

In terms of the exploring the reality of the recommendations I have made it seems likely that the status quo will be maintained, certainly in the short term as Creative Scotland continues to develop. However, maintaining the existing state leaves evaluation practice open to the types of resistances employed by TWS within The Happy Lands end of project report.

As such, improvements in evaluation must rely on dialogue between competing perspectives, as well as researchers committed to understanding the value of all types of arts, creative and cultural activity. The findings of this study should therefore be seen as a contribution to this important discussion and a call to action for those with an interest in arts evaluation.

And so the Hero's Journey ends, or at least rests for a while, for the journey of life and the adventure of story never really end. The hero and the audience bring back the Elixir from the current adventure, but the quest to integrate the lessons goes on. It's for each of us to say what the Elixir is - wisdom, experience, money, love, fame or the thrill of a lifetime. But a good story, like a good journey, leaves us with an Elixir that changes us, makes us more aware, more alive, more human, more whole, more a part of everything that is. The circle of the Hero's Journey is complete ('Return with the Elixir', Vogler, 1999:234-5)

REFERENCES

- Abma, T. (2006) 'The Practice and Politics of Responsive Evaluation', *American Journal of Evaluation* 27(1), 31-43.
- Allen, L. (2011) '“Picture this”: using photo-methods in research on sexualities and schooling', *Qualitative Research* 11(5), 487-504.
- Alvesson, M. and Sköldberg, K. (2000) *Reflexive Methodology: New Vistas for Qualitative Research*. London: Sage.
- Alvesson, M. and Sköldberg, K. (2009) *Reflexive Methodology: New Vistas for Qualitative Research*. (2nd ed) London: Sage.
- Anderson, T.(2003) 'Art Education for Life', *International Journal of Art & Design Education* 22(1), 58-66.
- Arts Council of Wales (2008) *Artform Strategies 2008-2013*. Cardiff: Arts Council of Wales
- Atkinson, D. and Dash, P. (2005) 'Introduction: Art in Education, Critical and Social Practice', in D.Atkinson and P.Dash (eds.) *Social and Critical Practices in Art Education*. Stoke on Trent: Trentham Books, pp.xi-xviii.
- Austin, J. (2008) 'Training Community Artists in Scotland', in G.Coutts and T.Jokela (eds.) *Art, Community and Environment: Educational Perspectives*. Bristol: Intellect Books, pp.175-192.
- Bakhshi, H., Freeman, A., and Hitchen G. (2009) *Measuring Intrinsic Value: How to Stop Worrying and Love Economics*. London: Mission, Models, Money.
- Banks, M. (2007) *Using Visual Data in Qualitative Research*. London: Sage.
- Barrett, D. (2004) 'Photo-documenting the needle exchange: methods and ethics', *Visual Studies* 19(2), 145-149.
- Bay, U. and Macfarlane, S. (2011) 'Teaching Critical Reflection: A Tool for Transformative Learning in Social Work?', *Social Work Education: The International Journal* 30(7), 745-758.
- Beach, D. (2008) 'Ethnography and representation: About representations for criticism and change through ethnography,' in Walford, G. (ed) *How to do Educational Ethnography*. London: Tuffnell Press, pp.165-182.
- Belfiore, E. and Bennett, O. (2007) 'Rethinking the Social Impacts of the Arts', *International Journal of Cultural Policy* 13(2), 135-151.
- Belfiore, E. and Bennett, O. (2010a) *The Social Impact of the Arts: An Intellectual History*. Basingstoke: Palgrave Macmillan
- Belfiore, E., and Bennett, O. (2010b) 'Beyond the “Toolkit Approach”: Arts Impact Evaluation Research and the Realities of Cultural Policy-Making', *Journal of Cultural Research* 14 (2), 121-142.
- Belfiore, E. (2012) '“Defensive Instrumentalism” and the legacy of New Labour’s cultural policies', *Cultural Trends* 21(2), 103-111.
- Berger, J. (1972) *Ways of Seeing*. London: Penguin.
- Berkhout, S. (2005) 'The Decentralisation Debate: Thinking about Power' *International Review of Education* 51(4), 313-327.

Blamey, A. and Mackenzie, M. (2007) 'Theories of Change and Realistic Evaluation: Peas in a Pod or Apples and Oranges?', *Evaluation* 13(4), 439-455.

Boaz, A., Grayson, L., Levitt, R. and Solesbury, W. (2008) Does evidence-based policy work? Learning from the UK experience, *Evidence & Policy* 4(2), 233-253.

Bowie, F. (2000) *The Anthropology of Religion*. Oxford: Blackwell.

Boyd, J. (2004) *Measuring Social Impact: the foundation of social return on investment (SROI)* London Business School.

Boyd, R. and Myers, G. (1988) 'Transformative Education', *International Journal of Lifelong Education* 7(4), 261-284.

British Educational Research Association (2004) *Revised Ethical Guidelines for Educational Research (2004)*. London: BERA.

British Educational Research Association (2011) *Ethical Guidelines for Educational Research*. London: BERA.

Brock, S. (2010) 'Measuring the importance of Precursor Steps to Transformative Learning', *Adult Education Quarterly* 60(2), 122-142.

Brookfield, S. (2000) 'Transformative Learning as Ideology Critique', in J. Mezirow and Associates (eds.) *Learning as Transformation: Critical Perspective on a Theory in Progress*. San Francisco: Jossey-Bass, pp.125-148.

Brookfield, S. (2012) 'Critical Theory and Transformative Learning', in E.J. Taylor and P. Cranton (eds.) *The Handbook of Transformative Learning: Theory, Research, and Practice*. San Francisco : Jossey-Bass, pp.131-146.

Bryman, A. (2008) *Social Research Methods*. Oxford: Oxford University Press.

Burgess, R. (1989) 'Ethics and Educational Research: An Introduction', in R. Burgess (ed.) *The Ethics of Educational Research*. London: Falmer, pp. 1-9.

Canal, G.O. (2004) 'Photography in the field: Word and image in ethnographic research', in S. Pink, L. Kürti and A.I. Afonso (eds.) *Working Images: Visual research and representation in ethnography*. London: Routledge, pp. 31-46.

Chang, H. (2008) *Autoethnography as method*. Walnut Creek, California: Left Coast Press.

Chanock, K. (2010) 'The right to reticence' *Teaching in Higher Education* 15(5), 543-552.

Charmaz, K. (2006) *Constructing Grounded Theory: A Practical Guide Through Qualitative Analysis* London: Sage.

Clarke, A. and Dawson, R. (1999) *Evaluation Research: An introduction to Principles, Methods and Practice*, London: Sage.

Clarke, J. and Newman, J. (1997) *The Managerial State*. London: Sage.

Clover, D. (2006) 'Out of the Dark Room: Participatory Photography as a critical, Imaginative, and Public Aesthetic Practice of Transformative Education', *Journal of Transformative Education* 4(3), 275-290.

Coffield, F. & Edward, S. (2009) 'Rolling out 'good', 'best' and 'excellent' practice. What next? Perfect practice?' *British Educational Research Journal* 35(3), 371-390.

- Cohen, J. and Trocco, F. (2005) 'From a Different Place: Confronting Our Assumptions about the Arts and Social Change', in M.Powell and V.Speiser (eds.) *Arts, education and social change: little signs of hope*. New York: Peter Lang, pp.127-138.
- Comaroff, J. and Comaroff, J. (2003) 'Ethnography on an Awkward Scale: Postcolonial Anthropology and the Violence of Abstraction', *Ethnography* 4(2), 147-179.
- Cranton, P., and Carusetta, E. (2004) 'Developing Authenticity as a transformative process', *Journal of Transformative Education* 2(4), 276-293.
- Cranton, P. and Hoggan, C. (2012) 'Evaluating Transformative Learning', in E.J.Taylor and P. Cranton (eds.) *The Handbook of Transformative Learning: Theory, Research, and Practice*. San Francisco: Jossey Bass, pp.520-535.
- Cranton, P., and Roy, M. (2003) 'When the Bottom Falls Out of the Bucket: Toward A Holistic Perspective on Transformative Learning', *Journal of Transformative Education* 1(2), 86-98.
- Cranton, P. and Taylor, E. (2012) 'Transformative Learning Theory: Seeking a More Unified Theory', in E.J. Taylor and P. Cranton (eds) *The Handbook of Transformative Learning: Theory, Research and Practice*. Francisco: Jossey-Bass, pp.3-20.
- Creative Scotland (2011) *Investing in Scotland's Creative Future: Corporate Plan 2011-2014*. Edinburgh: Creative Scotland.
- David, E. (2007) 'Signs of Resistance: Marking Public Space Through a Renewed Cultural Activism', in G. Stanczak (ed.) *Visual Research Methods: Image, Society and Representation*. London: Sage, pp.225-254.
- Delamont, S. (2008) 'For lust of knowing - observation in educational ethnography', in G. Walford (ed.) *How to do Educational Ethnography*. London: Tuffnell Press, pp. 39-56.
- Dirkx, J. (2011) 'An enduring and Expanding Legacy', *Journal of Transformative Education* 9(3), 139-142.
- Dirkx, J. (2012) 'Nurturing Soul Work: A Jungian Approach to Transformative Learning' in E.J. Taylor and P. Cranton (eds) *The Handbook of Transformative Learning: Theory, Research and Practice*. Francisco: Jossey-Bass, pp.116-130.
- Dirkx, J., Mezirow, J. and Cranton, P. (2006) 'Musings and Reflections on the Meaning, Context, and Process of Transformative Learning: A Dialogue Between John M. Dirkx and Jack Mezirow', *Journal of Transformative Education* 4(2), 123-139.
- Donovan, C. (2013) *A Holistic approach to valuing our culture: a report to the Department for Culture, Media and Sport*, Department for Culture Media and Sport
- Donovan, L. (2005) 'Rehearsing Life: Exploring Alternatives and Possibilities through Theatre', in M.Powell and V.Speiser (eds.) *Arts, education and social change: little signs of hope*. New York: Peter Lang, pp.37-48.
- Eaton, M. (2004) 'Art and Aesthetic', in Kivy, P. (ed.) *The Blackwell Guide to Aesthetics*. Oxford: Blackwell Publishing, pp.63-77.
- Economic and Social Research Council (2010) *ESRC Framework for Research Ethics (FRE) 2010*. ESRC. Available online at: http://www.esrc.ac.uk/images/Framework_for_Research_Ethics_tcm8-4586.pdf. [Accessed 11 April 2011]
- Edwards, D. (2006) 'Narrative Analysis', in A. Jaworski and N Coupland (eds.) *The Discourse Reader*. (2nd ed) London: Routledge, pp.227-238.

Education Scotland (2012) *How Good is our Culture and Sport? A Quality Improvement Framework for culture and sport*. Livingston: Education Scotland.

EKOS, (2009) *Evaluation of the Cultural Pathfinder Programme in Scotland*. Edinburgh: Scottish Government Social Research.

Elliot, J. (2005) *Using narrative in social research: qualitative and quantitative approaches*. London: Sage.

Erickson, D. (2007) 'A Developmental Re-Forming of the Phases of Meaning in Transformational Learning', *Adult Education Quarterly* 58(1), 60-80.

Fetherston, B. and Kelly, R. (2007) 'Conflict Resolution and Transformative Pedagogy: A Grounded Theory Research Project on Learning in Higher Education' *Journal of Transformative Education* 5(3), 262-285.

Flick, U. (2007) *Designing Qualitative Research*. London: Sage.

Foreman-Wenet, L. and Dervin, B. (2011) 'Cultural Experience in Context: Sense-Making the Arts', *The Journal of Arts Management, Law, and Society* 41(1), 1-37.

Forsey, M. (2008) 'Ethnographic interviewing: from conversation to published text', in Walford, G. (ed.) *How to do Educational Ethnography*. London: Tuffnell Press, pp.57-75.

Forsey, M. (2010) 'Ethnography as participant listening', *Ethnography* 11(4), 558-572.

Foster, D. (2009) 'The value of the arts and creativity', *Cultural Trends* 18(3), 257-261.

Freire, P. (1993) *Pedagogy of the Oppressed*. London: Continuum.

Galloway, S. (2008) *The evidence base for arts and culture policy: a brief review of selected recent evidence*. Edinburgh: Scottish Arts Council.

Galloway, S. (2009) 'Theory based evaluation and the social impact of the arts', *Cultural Trends* 18(2), 125-148.

Galloway, S., Birkin, N., Hamilton, C., Petticrew, M., and Bell, D. (2006) *Quality of Life and Well-Being: Measuring the Benefits of Culture and Sport - A Literature Review*. Edinburgh: Scottish Government Education Department Research Programme, Research Findings No.12.

Gentle, K. (1989) 'Direct Sensory Experience as the Source of Nourishment for Ideas, Concepts and Imagination' in Dyson, A. (ed.) *Looking, Making and Learning: Art and Design in the Primary School*, London: Institute of Education.

Gibbs, G. (2007) *Analyzing Qualitative Data*. London: Sage.

Gioia, D. (2008) 'The Transformative Power of Art', *Liberal Education* 94 (1), 18-21.

Goldstein, B.M. (2007) 'All Photos Lie', in G. Stanczak (ed.) *Visual Research Methods: Image, Society, and Representation*. London: Sage, pp.61-82.

Greene, M. (1995) *Releasing the Imagination: Essays on Education, the Arts, and Social Change*. San Francisco: Jossey-Bass.

Griffiths, M. (1995) *Feminisms and the Self: The Web of Identity*. London: Routledge.

Griffiths, M. (2010) 'Research and the Self', in M. Biggs, and K. Karlsson (eds.) *The Routledge Companion to Research in the Arts*. London: Routledge.

- Guillemín, M. and Drew, S. (2010) 'Questions of process in participant-generated visual methodologies', *Visual Studies* 25(2), 175-188.
- Hammersley, M. (1992) *What's Wrong with Ethnography? Methodological explorations*. London: Routledge.
- Hammersley, M. and Atkinson, P. (2007) *Ethnography: Principles in Practice*. (3rd ed.) London: Routledge.
- Hämäläinen, S. (2002) 'Evaluation in Choreographic Pedagogy', *Research in Dance Education*, 3(1), 35-45.
- Harper, D. (2003) 'Reimagining Visual Methods: Galileo to Neuromancer', in N. Denzin and Y. Lincoln (eds.) *Collecting and Interpreting Qualitative Materials*. London: Sage, pp. 176-198.
- Henwood, K. Shirani, F. and Finn, M. (2011) 'So you think we've moved, changed, the representation got more what?: Methodological and analytical reflections on visual (photo-elicitation) methods used in the Men-as-Fathers study', in P. Reavey (ed). *Visual Methods in Psychology: Using and Interpreting Images in Qualitative Research*. Hove, East Sussex: Psychology Press, pp.330-345.
- Hiltunen, M. (2008) "Community Based Art Education in the North: A Space for Agency?", in G. Coutts and T. Jokela (eds.) *Art, Community and Environment: Educational Perspectives*. Bristol: Intellect Books, p91-112.
- Hodgetts, D., Chamberlain, K. and Groot, S. (2011) 'Reflections on the visual in community research and action', in P. Reavey (ed). *Visual Methods in Psychology: Using and Interpreting Images in Qualitative Research*. Hove, East Sussex: Psychology Press, pp.299-313.
- Holden, J. (2004) *Capturing Cultural Value: How culture has become a tool of government policy*. London: Demos.
- Holliday, R. (2007) 'Performances, Confessions, and Identities: Using Video Diaries to Research Sexualities', in G. Stanczak (ed.) *Visual Research Methods: Image, Society and Representation*. London: Sage, pp.225-280.
- Hopkins, D. and Putnam, R. (1993) *Personal Growth Through Adventure*. London: Fulton
- HM Inspectorate of Education (HMIE) (2006) *How Good is our Community, Learning and Development 2?: A Quality Improvement Framework for culture and sport*. Livingston: HM Inspectorate of Education.
- HM Inspectorate of Education (HMIE) (2009) *How Good is our Culture and Sport? A Quality Improvement Framework for culture and sport*. Livingston: HM Inspectorate of Education.
- Jarvis, C. and Burr, V. (2011) 'The Transformative Potential of Popular Television: The Case of *Buffy the Vampire Slayer*' *Journal of Transformative Education* 9(3), 165-182.
- Jarvis, P., Holford, J. and Griffin, C. (2003) *The Theory and Practice of Learning*. (2nd ed) London: Routledge Falmer, pp. 32-42.
- Johnson, R., McGuinness, C., McCorkendale, S., and Laney, M.A. (2007) 'Teaching Program Evaluation in the Visual and Performing Arts', *American Journal of Evaluation* 28(4), 546-557.
- Johnston, J. (2005) 'Art in Contentious Spaces' in D. Atkinson and P. Dash (eds.) *Social and Critical Practices in Art Education*. Stoke on Trent: Trentham Books, pp.11-20.
- Kazi, M., (2003) *Realist Evaluation in Practice: Health and Social Work*, London: Sage.

KEA European Affairs (2009) *The Impact of Culture on Creativity*. European Commission. Available online at: http://ec.europa.eu/culture/key-documents/doc/study_impact_cult_creativity_06_09.pdf [Accessed 24 Sept 2009]

Kegan, R. (2009) 'What "form" transforms? A constructive-developmental approach to transformative learning', in K. Illeris (ed.) *Contemporary Theorists of Learning: Learning theorists...in their own words*. London: Routledge, pp.35-52.

King, K. (2004) 'Both Sides Now: Examining Transformative Learning and Professional Development of Educators', *Innovative Higher Education* 29(2), 155-174.

Kitchenham, A. (2006) 'Teachers and Technology : A Transformative Journey' *Journal of Transformative Education* 4(3), 202-225.

Kitchenham, A. (2008) 'The Evolution of John Mezirow's Transformative Learning Theory', *Journal of Transformative Learning* 6(2), 104-123.

Kokkos, A. (2010) 'Transformative Learning Through Aesthetic Experience: Towards a Comprehensive Method', *Journal of Transformative Education* 8(3), 155-175.

Kreber, C. (2010) 'Courage and Compassion in the Striving for Authenticity: States of Complacency, Compliance and Contestation', *Adult Education Quarterly* 60(2) 177-198.

Kreber, C. (2012) 'Critical Reflection and Transformative Learning', in E.J. Taylor and P. Cranton (eds) *The Handbook of Transformative Learning: Theory, Research and Practice*. Francisco: Jossey-Bass, pp.323-341.

Kress, G. (2009) 'What is mode?', in C. Jewitt (ed.) *The Routledge Handbook of Multimodal Analysis*. London: Routledge, pp. 54-67.

Kress, G. (2011) 'Partnerships in research: multimodality and ethnography', *Qualitative Research* 11(3), 239-260.

Kress, G. and van Leeuwen, T. (2006) *Reading Images: The Grammar of Visual Design*. (2nd ed) London: Routledge.

Kroger, J. and Adair, V. (2008) 'Symbolic Meanings of Valued Personal Objects in Identity Transitions of Late Adulthood', *Identity: An International Journal of Theory and Research* 8(1), 5-24.

Kushner, S. (2011) 'A Return to Quality', *Evaluation* 17(3), 309-312.

Lackey, J. Moberg, D. and Balistreri, M. (1997) 'By Whose Standards? Reflections on Empowerment Evaluation and Grassroots Groups', *Evaluation Practice*, 18(2), 137-146.

Lally, E. (2009) '“The power to heal us with a smile and a song”: Senior Well-being, Music-based Participatory Arts and the Value of Qualitative Evidence', *Journal of Arts and Communities* 1(1), 25-44.

Lawrence, R. (2012) 'Transformative Learning Through Artistic Expression: Getting Out of Our Heads', in E.J. Taylor and P. Cranton (eds) *The Handbook of Transformative Learning: Theory, Research and Practice*. Francisco: Jossey-Bass, pp.471-485.

Lawrence, R. and Cranton, P. (2009) 'What you See Depends Upon How You Look: A Photographic Journey of Transformative Learning', *Journal of Transformative Education* 7(4), 312-331.

Macfarlane, B. (2009) *Researching with Integrity: the ethics of academic enquiry*. London: Routledge.

- Mälkki, K. (2010) 'Building on Mezirow's Theory of Transformative Learning: Theorizing the Challenges to Reflection', *Journal of Transformative Education* 8(1), 42-62.
- Matarasso, F. (1997) *Use or Ornament? The Social Impact of Participation in the Arts*, Bourners Green. Stroud: Comedia.
- May, T. (1993) *Social Research: Issues, Methods and Process*. Buckingham: Open University Press.
- McCarthy, K., Ondaatje, E., Zakaras, L. and Brooks, A. (2004) *Gifts of the Muse: Reframing the Debate About the Benefits of the Arts*. Santa Monica, CA: Research in the Arts
- McCulloch, K. & Tett, L. (1996) 'Performance Indicators as Quality Assurance: The Scottish Community Education PI Scheme', *Quality Assurance in Education* 4(3), 17-26.
- Merli, P. (2002) 'Evaluating the Social Impact of Participation in Arts Activities', *International Journal of Cultural Policy* 8(1), 107-118.
- Mezirow, J. (1978) 'Perspective Transformation', *Adult Education* 28(2), 100-110.
- Mezirow, J. (1981) 'A critical theory of adult learning and education', *Adult Education Quarterly* 32(1), 3-24.
- Mezirow, J. (1991) *Transformative Dimensions of Adult Learning*. San Francisco: Jossey-Bass.
- Mezirow, J. (1994) 'Understanding transformation theory', *Adult Education Quarterly* 44(4), 222-235.
- Mezirow, J. (2000) 'Learning to think like an adult: Core concepts of Transformation Theory', in J.Mezirow and Associates (eds.) (2000) *Learning as Transformation: Critical Perspectives on a Theory in Progress*, San Francisco: Jossey-Bass, pp.3-34.
- Mezirow, J. (2003) 'Transformative Learning as Discourse', *Journal of Transformative Education* 1(1), 58-63.
- Mezirow, J. (2009) 'An overview on transformative learning', in K.Illeris (ed.) *Contemporary Theories of Learning: Learning Theorists...in their own words*. London: Routledge, pp.90-105.
- Mezirow, J. (2012) 'Learning to Think Like an Adult: Core Concepts in Transformation Theory' in E.Taylor, P.Cranton and Associates (eds) *The Handbook of Transformative Learning: Theory, Research, and Practice*, San Francisco: Jossey-Bass.
- Mitchell, C. (2011) 'On a pedagogy of ethics in visual research: Who's in the picture?', in C.Mitchell (ed.) *Doing Visual Research*. London: Sage, 15-32.
- Mountain, I., Lawthom, R., Kellock, A., Duggan, K., Sixsmith, J., Kagan, C., Hawkins, J., Haworth, J., Siddiquee, A., Worley, C., Brown, D., Griffiths, J. and Purcell, C. (2011) 'On utilising a visual methodology: Shared reflections and tensions' in P. Reavey (ed) *Visual Methods in Psychology: Using and Interpreting Images in Qualitative Research*, Hove, East Sussex: Psychology Press, pp.346-360.
- Morgan, A. (2010) 'Journeys Into Transformation: Travel to an "Other" Place as a Vehicle for Transformative Learning', *Journal of Transformative Education* 8(4), 246-268.
- Newbury, D. (2011) 'Making Arguments with Images: Visual Scholarship and Academic Publishing', in E.Margolis and L.Pauwels (eds.) *The SAGE Handbook of Visual Research Methods*. London: Sage, Chapter 34 pp.651-664.

- Newman, T., Curtis, K. and Stephens, J. (2003) 'Do community-based projects result in social gains? A review of the literature', *Community Development Journal* 38(4), 310-322.
- O'Brien, D. (2010) *Measuring the value of culture: a report to the Department for Culture Media and Sport*, London: Department for Culture Media and Sport
- O'Brien, T., Payne, S. Nolan, M. and Ingleton, C. (2010) 'Unpacking the Politics of Evaluation: A Dramaturgical Analysis', *Evaluation* 16(4), 431-444.
- Oud, W. (2009) 'Research effects on 'Artwork(s) in the Third Sector': how can we evaluate community arts projects', *Journal of Arts ad Communities* 1(3), 203-215.
- Papademas, D. and the International Visual Sociology Association (2009) 'IVSA Code of Research Ethics and Guidelines', *Visual Studies* 24(3), 250-257.
- Pawson, R. and Tilley, N. (1997) *Realistic Evaluation*. London: Sage
- Pink, S. (2003) 'Interdisciplinary agendas in visual research: re-situating visual anthropology', *Visual Studies* 18(2), 179-192.
- Pink, S. (2007a) *Doing Visual Ethnography*. (2nd ed.) London: Sage.
- Pink, S. (2007b) 'Walking with video', *Visual Studies* 22(3), 240-252.
- Pink, S. (2009) *Doing Sensory Ethnography*. London: Sage.
- Pink, S. (2011) 'Multimodality, multisensoriality and ethnographic knowing: social semiotics and the phenomenology of perception', *Qualitative Research* 11(3), 261-276.
- Rae, R. (2009) *Inspire Fund Application (stage 2)*. Edinburgh: Theatre Workshop Scotland
- Rae, R. and Trew, H. (2012) *Report on Theatre Workshop Scotland's Inspiring Communities Project 'The Happy Lands'*. Edinburgh: Theatre Workshop Scotland
- Reavey, P. (ed) (2011) *Visual Methods in Psychology: Using and Interpreting Images in Qualitative Research*. Hove: Psychology Press.
- Reeves, M. (2002) *Measuring the economic and social impact of the arts: a review*. London: Arts Council of England.
- Reiss, V. and Pringle, E. (2003) 'The Role of Artists in Sites for Learning', *Journal of Art and Design Education* 22(2), 215-221.
- Richards, L. (2005) *Handling Qualitative Data: A Practical Guide*. London: Sage, pp. 85-104.
- Richardson, L. (2003) 'Writing: A Method of Inquiry', in N. Denzin and Y. Lincoln (eds.) *Collecting and Interpreting Qualitative Materials*. London: Sage, pp. 499-541.
- Robinson, M. (2010) *Making Adaptive Resilience Real*. London: Arts Council England.
- Rodgers, P. (1989) *The Work of Art: A summary of The Economic Importance of the Arts in Britain, a research study in four volumes by John Myerscough*. London: Calouste Gulbenkian Foundation: Policy Studies Institute.
- Rose, G. (2007) *Visual methodologies: toward a critical visual methodology*. London: Sage.
- Ross, M. (1980) 'The Arts and Personal Growth' in Ross, M. (ed.) *The Arts and Personal Growth: curriculum issues in arts education volume 1*. Oxford: Pergamon Press Ltd.

Rowse, J. (2011) 'Carrying my family with me: artifacts as emic perspectives', *Qualitative Research* 11(3), 331-346.

Samuels, J. (2007) 'When Words Are Not Enough: Eliciting Children's Experiences of Buddhist Monastic Life Through Photographs', in G. Stanczak (ed.) *Visual Research Methods: Image, Society, and Representation*, London: Sage, pp. 197-224.

Sanderson, I. (2002), 'Making sense of 'what works'?: Evidence Based Policy making as Instrumental Rationality', *Public Policy and Administration* 17(3), 61-75.

Scott, J. (1990) *A matter of record: documentary sources in social research*. Cambridge: Polity.

Scottish Arts Council (2004) *Arts Education - A Lifelong Learning Strategy 2004-2009*. Edinburgh: Scottish Arts Council.

Scottish Arts Council (2007) *Corporate Plan 2007-2009*. Edinburgh: Scottish Arts Council.

Scottish Arts Council (2008) *The evidence base for arts and culture policy: A brief review of selected recent evidence*. Edinburgh: Scottish Arts Council.

Scottish Arts Council (2009) *Quality Framework: guidelines for arts organisations*. (2nd ed.) Edinburgh: Scottish Arts Council.

Scottish Government (2007) *LEAP: A manual for Learning Evaluation and Planning in Community Learning and Development (Revised edition)*. Edinburgh: Scottish Government.

Scottish Government (2010a) *Education, the Arts, Culture & Creativity: An Action Plan*. Edinburgh: Scottish Government.

Scottish Government (2010b) *Public Services Reform (Scotland) Act 2010 (asp 8)*. Edinburgh: Scottish Government.

Selkrig, M. (2011) 'Learning about ourselves from others: transformation of artists' identities through community-based arts practice', *International Journal of Lifelong Education* 30(5), 577-589.

Silverman, D. (2001). *Interpreting Qualitative Data: Methods for Analysing Talk, Text and Interaction*. (2nd ed.) London: Sage.

Simons, H. and McCormack, B. (2007) 'Integrating Arts Based Inquiry in Evaluation Methodology: Opportunities and Challenges', *Qualitative Inquiry* 13(2), 292-311.

Slattery, P. (2001) 'The Educational Researcher as Artist Working Within', *Qualitative Inquiry* 7(3), 370-398.

Snyder, C. (2008) 'Grabbing Hold of a Moving Target: Identifying and Measuring the Transformative Learning Process', *Journal of Transformative Education* 6(3), 159-181.

Spencer, S. (2011) *Visual Research Methods in the Social Sciences: Awakening Visions*. Oxon: Routledge.

Stanczak, G.C. (2007) 'Introduction: Images, Methodologies, and Generating Social Knowledge', in G. Stanczak (ed.) *Visual Research Methods: Image, Society, and Representation*. London: Sage, pp.1-22.

Steel, P. (2013) *Moray Council to cease funding museums*, Museums Journal, available at www.museumsassociation.org [Accessed 19 Feb 2013]

- Strauss, A. and Corbin, J. (1994) 'Grounded Theory Methodology: An Overview', in N. Denzin and Y. Lincoln (eds.) *Handbook of Qualitative Research*. London: Sage, pp. 273-285.
- Stufflebeam, D. (2001) 'Evaluation Models', *New Directions for Evaluation* 89, 7-98.
- Sullivan, H., and Stewart, M. (2006) 'Who Owns the Theory of Change?', *Evaluation*, 12(2), 179-199.
- Sutton, S., and Carey, P. (2004) 'Community Development through participatory arts: Lessons learned from a community arts and regeneration project in South Liverpool', *Community Development Journal* 39(2), 123-134.
- Taylor, E. (2007) 'An update of transformative learning theory: a critical review of the empirical research (1999-2005)', *International Journal of Lifelong Education* 26(2), 173-191.
- Taylor, C., and Gibbs, G. (2010) 'How and what to code', *Online QDA Web Site*, [onlineqda.hud.ac.uk/Intro_QDA/how_what_to_code.php] (Accessed 28 March 2012)
- The British Sociological Association (2006) *Statement of Ethical Practice for The British Sociological Association - Visual Sociology Group*. Durham: British Sociological Association.
- Thompson, J. (2002) *Bread and Roses: Arts, Culture and Lifelong Learning*. Leicester: National Institute of Adult Continuing Education (England and Wales).
- Throsby, C. (2001) *Economics and Culture*. Cambridge: Cambridge University Press.
- Trew, H. and Wright, C. (2011) *Once Upon a Time in Fife: Stage 1 Final Report*. Edinburgh: Theatre Workshop Scotland.
- United Nations Educational, Scientific and Cultural Organization, (2006) 'Road Map for Arts Education', in *The World Conference on Arts Education: Building Creative Capacities for the 21st Century*, 6-9 March, 2006, Lisbon, UNESCO [Accessed 22 June 2009]
http://portal.unesco.org/culture/en/ev.php-URL_ID=30335&URL_DO=DO_TOPIC&URL_SECTION=201.html
- Vedung, E. (2010) 'Four Waves of Evaluation Diffusion', *Evaluation* 16(3), 263-277.
- Vogler, C. (1999) *The Writer's Journey: Mythic Structure for Storytellers and Screenwriters*. London: Pan Macmillan
- Walford, G. (2008) 'The nature of educational ethnography', in G. Walford (ed.) *How to do Educational Ethnography*. London: Tuffnell Press.
- Walford, G. (2009) 'For Ethnography', *Ethnography and Education* 4 (3), 271-282.
- Wang, C. (1996) 'Chinese Village Women as Visual Anthropologists: A participatory approach to reaching policymakers', *Social Science & Medicine* 42(10), 1391-1400.
- Wang, V. and King, K. (2008) 'Transformative Learning and Ancient Asian Educational Perspectives', *Journal of Transformative Education* 6(2), 136-150.
- Washburn, A. (2008) 'An Empiricist's Musings About Reality, Evidence, and Data: Accumulating Support for Transformative Learning', *Journal of Transformative Education* 6(3), 155-158.
- Weiss, C. (1972) *Evaluation Research: Methods of Assessing Program Effectiveness*. Englewood Cliffs, N.J: Prentice-Hall.
- White, E. (1975) *The Arts Council of Great Britain*. London: David-Poynter

Wiles, R., Clark, A. and Prosser, J. (2011) 'Visual Research Ethics at the Crossroads' in E.Margolis and L.Pauwels (eds) *The SAGE Handbook of Visual Research Methods*, London: Sage, pp.685-706.

Wiles, R. Coffey, A, Robinson, J. and Heath, S. (2012) 'Anonymisation and visual images: issues of respect, 'voice' and protection', *International Journal of Social Research Methodology* 15(1), 41-53.

Wright, R., Coryell, J., Martinez, M., Harmon, J., Henkin, R., and Keehn, S. (2010) 'Rhyme, Response and Reflection: An Investigation of the Possibilities for Critical Transformative Learning Through Adult Poetry Reading' *Journal of Transformative Education* 8(2), 103-123.

Yorks, L. and Kasl, E. (2006) 'I Know More Than I Can Say: A Taxonomy for Using Expressive Ways of Knowing to Foster Transformative Learning', *Journal of Transformative Education* 4(1), 43-64.

OVERVIEW OF THEATRE WORKSHOP SCOTLAND AND THE HAPPY LANDS

The Happy Lands Project is a collaborative participatory arts project developed and produced by Theatre Workshop Scotland (TWS), a production company (theatre and film) and educational charity, based in Edinburgh. Robert Rae has worked with TWS as Artistic Director since 1996 although the organisation dates back to the mid-1960s. TWS describe their ethos as giving ‘voice to people on the margins of society’ by involving them in the story telling process (TWS website). This includes everything from story development to production in the context of a film project. The TWS approach, bringing together positive social outcomes and high quality artistic product, blends what has traditionally been delivered under the quite different remits of the community arts and the screen industries.

The Happy Lands is the second film Robert has developed with local communities. His first film with TWS, *Trouble Sleeping*, was released in August 2008. While *The Happy Lands* builds on the experience of developing *Trouble Sleeping* it differs markedly in terms of the scale of production. *Trouble Sleeping* worked with 9 cast members whereas *The Happy Lands* involved a core community cast of over 150 regular attendees and 683 supporting participants (Rae and Trew, 2012).

Project funding for The Happy Lands was secured principally through Creative Scotland, the national organisation for the development of the arts, creative industries and film in Scotland, through the Inspiring Communities Fund. The Project was also supported financially through BBC Scotland and the local authorities of Fife and Edinburgh.

The Happy Lands brought together a professional film crew with a community cast to make a feature length film based on local stories of Fife mining culture during the 1926 UK general strike.

It set out to inspire and involve the Fife coalfield communities in a participative multi-discipline arts programme of exceptional quality. The end goal was a feature length film that cast current day inhabitants of Fife ex-coalfields in their own history, and put the Fife mining people, place and memory at the heart of the creative process. The Project can be placed within the context of community empowerment, especially during times of financial hardship. It represented a social investment, through an artistic route, that addressed one of the most deprived areas of the country. It aimed to inspire, engage and create a diverse, vibrant, committed team of Community Champions who wanted to be part of something extraordinary (Rae and Trew, 2012:5)

The Project was delivered over 19 months with funding secured in August 2010. The first stage of the Project (September 2010-March 2011) focused on the recruitment of participants, raising awareness, developing skills and knowledge and producing the film script. The second stage of the Project (April 2011-June 2012) encompassed additional training, the production of the film and the post-production editing process.

Story outline (Theatre Workshop Scotland, 2011, private communication)

Set in the village of Carhill in the heart of the West Fife coalfields our story interweaves the journeys of three families as they escape the “prison” of their daily lives to face extraordinary tests that challenge them and their hope and driving belief that a better world is possible. Even though eventually forced to return to the relentless oppression of their ordinary world, those that make it are changed, better equipped to face the next escape attempt and fortified by the taste of freedom.

From law-abiding citizens to law-breakers and ultimately to community heroes the film vividly brings alive the social conflicts of the day. Inspired by true stories drawn from coalfield communities across Fife the whole village is affected by the escalating conflict - from survival in the soup kitchen, plotting in the wash house, a secret printing press in the chicken-shed to Police baton charges and Army Units setting up machine gun posts. The harshness and deprivation of the strike is set against the joyous anarchy of the music of the day - Dixieland Jazz, and with typical Fife humour, even a strike-breakers donkey gets painted like a zebra.

Project Outcomes

The Project outcomes, detailed in Rae and Trew (2012), combine stage 1 and stage 2 of the Project:

The Script and Film

- A script validated and supported by key community and partner stakeholders for going forward to production. The nature of this script and the process of how it was developed to have been strongly influenced and shaped by diverse group of community members and those in partner organizations
- This script to have been taken forward into developing and producing a film of exceptional quality with the community of Fife ex coalfields
- A diverse group of around 500 community members and partners have been actively engaged at various stages in making of the film and supporting its première in Fife.

The Community

- A diverse group of community members have developed a depth of knowledge associated with the various creative processes of filmmaking. A core group having developed more in depth knowledge, skills and experience through the production process.
- A group of up to 30 trainees have had a unique learning experience through the film production process itself.

The Partners

- A group of partners have been actively engaged in the production and première of the film.
- A group of partners have formed new networks and relationships for the delivery of their activities in the future.

TWS

- Have further developed their community-based approach to developing art/cultural projects
- Contributed to the sector's understanding of how best to help communities engage in filmmaking
- Further developed their approach to working with partners for community based art/ cultural projects.

The Project Legacy

- The film is successful as demonstrated through the wide distribution of screenings
- The Project has a legacy that has stimulated engagement in the arts and being creative more broadly amongst the community and partners in Fife and beyond
- A group of community participants are more confident and more actively involved in their communities beyond the Project
- Strategic relationships have been developed across Fife to help ensure the Project's legacy and impact beyond its completion

Inspiring Communities aims

The Happy Lands was primarily funded by the Inspiring Communities fund, which was developed out of the Scottish Arts Council's Inspire Fund. Inspiring Communities aims are detailed below:

More participation in the sense of increasing numbers and broadening the range of people enjoying and taking part in the arts

Wider participation in the sense of making the arts available to those who have few or no opportunities to appreciate them, a fair geographical spread, supporting projects across art forms and technologies

Better participation in the sense of increasing further the quality of participative arts activity through support for projects which are new, creative, and ambitious and by developing collaborative, innovative partnerships.

**INFORMED CONSENT AGREEMENT
THEATRE WORKSHOP SCOTLAND
July 2011**

Research Outline

While this research is exploratory it will be focused on, firstly, the constraints and opportunities created for the evaluation of transformative learning by the use of visual research methods and, secondly, the conceptualisation of transformative learning through the hero's journey narrative.

Informed Consent

This informed consent notice represents an agreement between the researcher (Claire Wright) and Theatre Workshop Scotland (TWS). No data will be collected by the researcher without first gaining permission from TWS. Data collected throughout The Happy Lands project ('the Project') will only be used for the purposes of the researcher's doctoral investigation, currently scheduled for completion by Dec 2013. Throughout, the researcher's preferred method of data capture will be digital camcorder, camera and notebook.

Data

TWS agree to support and (or) provide:

1. Access to TWS 'Community Champions' for the purpose of gathering information on their experiences of the Project via interview.
2. The collection of photograph and video by the researcher during the remainder of the project.
3. Community Champion interview transcripts from Phase 1 of the project.
4. Community Champion contributor forms (detailing expectations).
5. Phase 1 monitoring report (excluding financial information).
6. Creative Scotland project application (excluding financial information).
7. Additional information pertinent to the outcomes of the project and (or) Community Champion experiences of the project, such as Project newsletters and Phase 2 outcomes.

Researcher responsibilities

The researcher agrees to provide TWS with:

1. Photographs taken by Community Champions (where agreed).
2. Photographs taken by the researcher.
3. Transcripts of interviews with community champions, conducted by the researcher.
4. A video log facility whenever the researcher is in attendance.
5. Ad hoc support where required.

Publication

No visual representation of the Project or any individual associated with the Project will be used without the prior approval of TWS or (where appropriate) the individual community champion represented, in the context of the academic material (journal article, presentation or other) produced. TWS will be appropriately acknowledged in any and all publications and presentations relating to the Project. Upon graduation the researcher's raw data (video footage and photographs) will be destroyed. Images already approved by TWS or (where appropriate) the community champion represented may be retained for future publications relating to this research.

Withdrawal from study

TWS (and Community Champions) have the right to withdraw support for the research study at any time.

Further information

If you have any questions, please feel free to contact me by telephone or by email (s0965218@sms.ed.ac.uk). Should you wish, you may also contact my supervisor at The University of Edinburgh, Brian Martin, via email to Brian.Martin@ed.ac.uk.

Many thanks again for your support,
Claire Wright

Please sign below to confirm that you are content to participate in the research as outlined.

Signature (on behalf of Theatre Workshop Scotland)

Print name **Date**

Signature

Print name CLARE WRIGHT (the Researcher) **Date**

This contents of this document relating to informed consent are used to:

- Establish your willingness to participate in the research (as outlined)
- Ensure you are aware of the research subject
- Ensure you are aware of the time required to participate at this stage
- Outline what information will be considered data and how this information will be used
- Notify you that I will abide by the ethical guidelines of the British Educational Research Association, which can be found at <http://www.bera.ac.uk/ethics-and-educational-research-2/researchers-responsibilities/> and that the research will be subjected to the Research Ethics Approval Procedure of The Moray House School of Education (University of Edinburgh) Please note that informed consent agreements will be held by the researcher but not published.

INFORMATION SHEET AND INFORMED CONSENT AGREEMENT

University of Edinburgh
 Room G16
 Paterson's Land
 Holyrood Road
 Edinburgh
 EH8 8AQ

Dear

Invitation to participate in a study of the Once Upon a Time in Fife project

This research, undertaken as part of my doctoral programme of study, is intended to benefit arts organisations like Theatre Workshop Scotland by looking at how the impact of creative activities (like the ones you are currently involved in) can be evaluated in creative ways. I would like to invite you to join approximately 15 other community members contributing to this study. In this letter I outline a number of issues for you to consider before deciding whether to participate. If you would rather talk through these issues I would be very happy to do so.

What will be expected of you during the study?

The attached form details the information I/you will gather but the time likely to be involved is detailed below:

- ◆ No more than 4 interviews (July 2011-Dec 2012) each lasting approximately 1 hour.
- ◆ Using your own camera (if you already have one) I would like you to take photographs and/or video during and after the OUTIF project, up to Dec 2012. Your photographs and video will become the basis of our interview discussions. If you do not have a camera I will provide one for you to use during this study.

What will I be doing during the project?

In addition to the interviews and photographs and/or video you will be contributing I will also be taking photographs and video footage of the project. Throughout, I will abide by the ethical standards of the British Educational Research Association, the Economic and Social Research Council and the Research Ethics Approval Procedure of The University of Edinburgh (Moray House School of Education).

Confidentiality and dissemination of the findings

Only *your first name* will be attached to the data collected or stored by me. My research findings will be presented to the University of Edinburgh. These findings may include photographs and/or video of you, but not without first gaining your consent to use them in the context in which they appear. My findings may also be summarised in articles written by me for publication in academic journals or presentation at academic conferences. Only images (photographs or video) that have previously been approved by you may be used in these circumstances. The raw data collected during this project will not be used beyond this investigation (without prior agreement), which is currently scheduled for completion by Dec 2013.

Your participation

Should you *not* wish to participate, you may decline to do so, either at the outset, or at any time once the study is underway. If you have any questions or concerns, please feel free to contact me by telephone (07967 304 470) or by email (s0965218@sms.ed.ac.uk). Should you wish, you may also contact my supervisor, Brian Martin, at The University of Edinburgh, via email (Brian.Martin@ed.ac.uk) or by telephone 0131 651 6138.

Having worked in organisations like Theatre Workshop Scotland for a number of years the opportunity to look at creative ways of understanding 'impact' is both exciting and enjoyable for me. I hope you will find the experience of participating in this study enjoyable and worthwhile as well.

Yours sincerely
 Claire Wright

PARTICIPANT CONSENT FORM

**Institute of Education, Community and Society
University of Edinburgh**

I agree to take part in the following research activities, and to contribute the following data :

Research Activities	Agree
Interviews	
Photo and/or video documentary conducted by me, the research participant	
Data	
Photographs and/or video taken by the researcher	
Photographs and/or video taken by me, the research participant	

Please tick all the items to which you consent.

I understand that I may be represented visually (in photograph or video) in publications (print, web or CD ROM/DVD format) produced as a result of this research, but that I will have approval on any photographs or video which include me. I understand that my full name will *not* be attached to any data collected, stored, or reported by the researcher, but I am content for my first name to be used.

I understand that I am free to refuse to contribute any or all of the data indicated, and that I may withdraw my participation or the data I have contributed at any time.

I am content for any or all of the data indicated to be used by Theatre Workshop Scotland for their own purposes and will indicate where this is not the case.

Name (please print clearly)

Signed

Date

After you have completed and signed the form, whether you consent to participate or not, please return it to:

**Claire Wright, University of Edinburgh, Room G16, Paterson's Land, Holyrood Road,
EDINBURGH, EH8 8AQ**

Thank you for your support

PARTICIPANT GUIDELINES ON TAKING PHOTOGRAPHS/VIDEO

This study is about your experience of The Happy Lands project. There are no limits on how many photographs you take. *You may choose not to take photographs.* Equally, you may have taken photographs throughout the project and want to use these as well. Throughout...

- You **MUST** adhere to all directions given to you by TWS.
- You **MUST NOT** disrupt the filming process. Please take extra care when on location and if possible ensure your camera is set to 'silent mode'.
- Be **RESPECTFUL** of the other participants involved in the project. They may not know what you are doing and they may ask you. If you include other people in your photographs/video you may wish to ask them first.

If you have any questions or concerns you wish to address about the photographs/video you take throughout the project please get in touch.

Happy snapping!

Claire Wright

Tel:

Email:

WHEN TO PHOTOGRAPH?

You can photograph at any time you are engaged in the project or simply thinking about it. This might be during your downtime between scenes, taking a break from reading your lines, helping with the set or supporting costume and make up. It might also be when you're out and about with other members of the community, your family and friends.

NOT SURE WHAT TO PHOTOGRAPH?

This study is about your experience of the OUTIF project. If you're not sure what to photograph you could try using the following words to think about how to direct your photographs and/or video.

challenge disappoint inspire
journey learn surprise
fun mentor change

For example, 'inspire' might be thought about in the following ways:

What has inspired me? Who has inspired me? Who have I inspired? How have I been inspired?
When have I been inspired? What has been my inspiration?

PERSONAL JOURNEY INTERVIEW SCHEDULE (PRELIMINARY INTERVIEW)

Interview schedule for case journey (vignettes) targeted towards monitoring outcomes (as specified below).

Explain in advance of asking questions:

-Why I'm using the camera. My research is partly about using visual methods. TWS may or may not use the footage as it is.

-Assume I know nothing about the film.

-Don't say anything that you're not happy to share.

-If you think of anything later that you would rather not be identified alongside your name contact the team. Can include your comments anonymously (and not use visual footage).

QUESTION 1: *How long have you been involved with the film? Are you participating by yourself or with others?* (Focus: Diversity of access)

QUESTION 2: *What's activities have you been involved in? Tell me about that?* (Outcome: General info but also 4 / 5 depending on answers)

Prompts: Music, Photography, Acting, Story, Resources? Have you been involved in more than one aspect of the film? Have you tried a few things out? What did you enjoy? Why?

QUESTION 3: *What got you involved in the in the film in the first place?* (Outcome: General motivation)

Prompts: Did someone mention it to you? Did you have friends that were involved, attend a meeting, was your arm twisted into it by your family or a friend? Tell me about that?

QUESTION 4: *Have you done anything like this before?* (Purpose: Establishing level of experience)

Is this the first time you've been involved in a film? What about an arts project? What about acting / music / design/ story development / singing? Are you taking part in something new? If not why not? e.g. acting not new, but acting in a film may be new?

QUESTION 5: *Did you have an expectations at the start of the project?* (Purpose: Establishing level of experience)

For example, about what you'd be involved in? How much time it would take up? How much you would enjoy it? What you would learn about? Who you would meet?

QUESTION 6: *Have your expectations changed since the start of the project? How?* (Outcome: 4)

Prompts: Refer to individual form. What did you think you would get involved in? Have you done anything else? More than you thought you would get involved in? (Music, Photography, Acting, Story, Resources?)

QUESTION 7: *How is the project going for you so far?* (Outcome: General info but may contribute to 4 / 5 depending on answers)

Prompts: Enjoying it? What is most enjoyable? Most challenging? Juggling other commitments to get in? What are all the facilities like? Do you get a cup of tea and a biscuit? Used creche? Have you felt welcome? Did you know other people attending? Have you met new people as a result?

QUESTION 8: *Has anything surprised you about taking part?* (Outcome: 4)

Prompts: Have you learnt anything new or surprising about the project? The story? Yourself? Your community? About film making in general? The organisation? About the part of the project you are involved in? Music, Photography, Acting, Story, Resources?

QUESTION 9: *Have you had to face any challenges personally in taking part?* (Outcome: 4 or 5, motivation for the project)

Prompts: Have you had to change your shifts at work? Arrange transport or childcare? How have TWS supported you to do this? What about the locations of the sessions? Is there anything else you think they could be doing to support you taking part?

QUESTION 10: Do you think you've contributed to the story so far? (Outcome: 3)

Prompts: What do you think of the story so far? How? If not, why not? If you have, how did you make that contribution? To TWS? Within your group? Via email? What do you think is important about the area, your own life that could be incorporated into the story? Have you talked about your own experiences or values? Examples? Can you see where your experiences today might be relevant to the story?

QUESTION 11: How will you support the project in the next phase? (Outcome: 3)

Prompts: Can you see ways that you can contribute? If you had a great idea, how would you share it?

QUESTION 12: Tell me about your commitment to the project? (Outcome: 3)

Prompts: Have you attended as much as you could? What does this project mean to you? What will it mean to you if the project doesn't get the go ahead for phase 2?

QUESTION 13: What are you looking forward to in the next phase? (Outcome: 5)

Prompts: Something specific about their role (Music, Photography, Acting, Story, Resources?).
Something general about the process of making a film? Seeing everyone on a weekly basis? Better weather!?

QUESTION 14: What are you nervous about or not looking forward to in the next phase?

(Outcome: 5)

Prompts: Something specific about their role (Music, Photography, Acting, Story, Resources?).
Something general about the process of making a film? Being on film? Making a mistake?
Opportunity to show enthusiasm despite recognition of fears or personal challenge.

QUESTION 15: What do you see as the challenges that the project will face in the future?

(Outcome: 5)

Prompts: Commitment of people? Funding? Opportunity for participant to say something about what it would be like if the project didn't go ahead.

QUESTION 16: Is there anything else that you want to say about the project, your involvement, the team organising it?

(General)

INTERVIEW SCHEDULE 1: MID-PRODUCTION

We've met/not met before but I'm a student from the University of Edinburgh, focusing PhD on The Happy Lands Project.

I am independent from TWS though they may use the information you provide for their own purposes. My study is about your experience of the project and the information you supply will be used to inform the evaluation of projects like this one.

You've had the letter of invitation to participate with details of my study but, essentially, if you're happy to do so, we will meet 3 more times between now and December next year.

Are you already taking photographs? Type of camera? When we next meet we'll chat through the photographs and video you've taken. I'll record our discussions using my camcorder. This is because I'm interested in visual research and its application in the evaluation of these types of projects.

You will be acknowledged as the producer of the image in any material produced as a result. If you're using a digital camera can you save your digital photos to a USB key?

PROBLEMS

Speak to me or if you feel it's more appropriate then you can speak to *Sarah Smith (TWS)*. Most people will be interested and supportive but if you are challenged by someone when taking photographs you should direct them to *Sarah Smith* in the first instance.

QUESTION 1: We last met when I interviewed you at the end of phase 1. How's the project been going in Phase 2?

QUESTION 2: Tell me about when you found out that TWS had funding for Phase 2?

QUESTION 3: What, if anything, has excited you during Phase 2?

QUESTION 4: What about anything you've been nervous about?

QUESTION 5: Tell me about your expectations for the filming phase? And after that?

OR IF NEW PARTICIPANT:

QUESTION 1: Why get involved in the Project?

QUESTION 2: Who are you participating with? (own/friends/family/partner)

QUESTION 3: If you had expectations at the start of the project, have these been met? In what ways? Have your expectations changed as the project has moved along?

QUESTION 4: Tell me about when you found out that TWS had funding for Phase 2?

QUESTION 5: What, if anything, have you been excited about in Phase 2?

QUESTION 6: What about anything you've been nervous about?

QUESTION 7: Tell me about your expectations for the filming phase? And after that?

INTERVIEW SCHEDULE 2: POST-PRODUCTION

EXPLAIN - Transcripts to TWS, but the visual data will be used only by me. If you think you'd like me to edit the transcript and not pass some information on, please let me know.

QUESTION 1: What were the first few weeks like after the end of filming?

Are you still involved and in what capacity? e.g. music/sound production, attending meetings. Are you still in touch with people from the project? By what means? Facebook, phone, email, in person? In what ways have you followed up on some of the activities you thought you might get involved in after the project? Further drama workshops, becoming more engaged politically/within the community/the arts. What was it like looking back on your photographs when you were choosing from them?

QUESTION 2: Tell me about your photographs? (Who? Where? When? What?)

Can you tell me about what you remember from that moment / perhaps the whole day / that film location? How did this experience relate to your other experiences of the project? Was it an early or late start on set? What was the weather like and what did that mean for you (your costume)?

QUESTION 3: Why did you choose this/these photograph(s)?

Why is this a significant moment for you? (People/place/personal reflection?) Have you looked at your photographs since you took them? How have you used the photographs? Shown them to people or shared them with others? (Who?/How?) Printed or framed any? What do these photographs tell me? What do the images depict (for me)? - collective meaning negotiation

QUESTION 4: Did you just take photographs or did you also video during the filmmaking phase?

Keep a diary? Keep or contribute to a blog? Keep mementos?

QUESTION 5: How does this/do these photographs compare to your expectations of filmmaking?

Prompt in terms of what was said during previous interviews/conversations. What (if anything) did you find surprising about the shooting phase of the project?

QUESTION 6: How do you think the pre-filming workshops prepared you for the filming phase?

Focused questions around knowledge and skills development across photography/ costume/ design/ acting. Challenges, tests, mentors, triumphs, pivotal character scenes.

QUESTION 7: Now you've had some time to recover (maybe) and reflect have you had any(more) thoughts about the legacy of the project? How would you like to see the project remembered?

Additional questions included (where appropriate) tailored to understanding of experience (community participant) on basis of observation and previous interviews.

QUESTION 8: Imagine you are putting together a time capsule that might be dug up again in a hundred years. What would you include and what would you want to say to the world about why The Happy Lands project is important?

QUESTION 9: Imagine that you bump into your great great great grandchildren. What would you say to them about the Project and why it has been important to you?

INTERVIEW SCHEDULE 3: POST-SCREENING

EXPLANATORY STATEMENT

Transcripts to TWS again, but the visual data will be used only by me. If you think you'd like me to edit the transcript and not pass some information on, please let me know. If there are photographs or images that you want to use to help you to answer these questions then feel free to do so. This interview will be more imaginative so don't feel that you need to keep talking. Don't worry about the camera. Feel free to pause and have a think at any time.

QUESTION 1: *Imagine yourself back in the cinema.* Who are you sitting next to? What was the atmosphere like? Who introduced the film? What did they say?

QUESTION 2: *Tell me about the film. What did you think?* How did you watch it? (For own performance, other performances, scenes you hadn't seen, swept up in the story)

QUESTION 3: *Was the film what you expected it to be?* Why? Why not?

QUESTION 4: *Did watching the film bring parts of your experience participating in it back to life?* Which parts? Why? In what ways? Challenging / Enjoyable / Surprising ? Seeing yourself in a different way? Challenging assumptions of self?

QUESTION 5: *Are there scenes that have stuck in your mind since you saw the film?* Which scenes? Why do you think those scenes were significant?

QUESTION 6: *Tell me about the stories in the film and how you related to those stories?* Of the characters, which did you relate to?

QUESTION 7: *What else has been happening since we last met?* e.g. acting/production on new plays etc

QUESTION 8: *Thinking back to the start of this process, about making a film, about mining culture / heritage, and politics, fife, in 1920s, acting?* I'm going to hold up some key words and perhaps you could tell me what you think of them and whether you think differently about them now?
USE VISUAL AID.

QUESTION 9: *We talked a bit last time about how you thought you'd changed personally as a result of this project. 5 months further on, and having had a bit more time to reflect, what would you say now?* Perhaps about life in general, politics, yourself, your views about filmmaking, community, mining

QUESTION 10: *What do you think changed in terms of your beliefs/actions/values?* How? Why?

QUESTION 11: *What part did [your character] play in that process?* What part did the pre-production workshops play in the process?

QUESTION 12: *When did you realise that they had changed?* Or has it happened since the project has finished. What was responsible for that change? Are there particular activities or people that you associate with that change?

QUESTION 13: *So, do you feel it was progressive change or more of an instant change?* Where instant, what was the moment? Where progressive, what part did the project play in the change?

QUESTION 14: *Photographs aside, if you were to create an image in your head, or paint a picture, or dream about the project what would that image or dream be of?* Where would you be? Who would be with you? When would you be? Would you be with the cast or in costume?

QUESTION 15: *You were going to think about which photographs are important to you in terms of what they tell you about the project and your experience of it. Have these images changed since we last talked about them?* When did you look at your photographs again - before or after seeing the film? How did you choose which photographs were important? What process did you go through selecting them? Did you think about particular moments and look for photographs that encapsulated those feelings or did they leap out at you?

QUESTION 16: *When was the last time you looked at photographs of the project?* Whose photographs? Where? In person, on Facebook? How did you get hold of the images of yourself?

QUESTION 17: *So you're doing x,y,z now, some of which you're engaged in as a result of this Project. In five years time, or ten years time, how do you see yourself in relation to [area of change] those acting/filmmaking/politics/heritage?*

QUESTION 18: *Imagine that TWS ask you to come and talk to another community about making a film about their community?* What do you say to them?

CREATIVE SCOTLAND END OF PROJECT MONITORING REPORT

The end of project monitoring report can be found in full at:
<http://www.creativescotland.co.uk/funding/after-you-receive-funding>

QUESTION 6

Please describe how the activity has benefited: the public; you/ your organisation; and/ or your sector and describe the extent to which the outcomes were as you originally predicted (*please refer to your original application*). Please also highlight any unanticipated outcomes. (*Please continue on a separate page if necessary.*)

QUESTION 10

Please summarise what you think the long-term benefits of your project will be, if any.

QUESTION 11

Please provide any other feedback on your funded activity which you consider relevant, or which we have specifically requested as a special condition of funding

QUESTION 12

If you have produced anything as a result of your project, please send us a photo, copy of the publication, CD Rom, etc. as relevant. Please send any additional supplementary information you think we would find of interest. This could be a summary of audience feedback, sample copies of press cuttings, etc. Please list here the items you have enclosed with your end of project report: